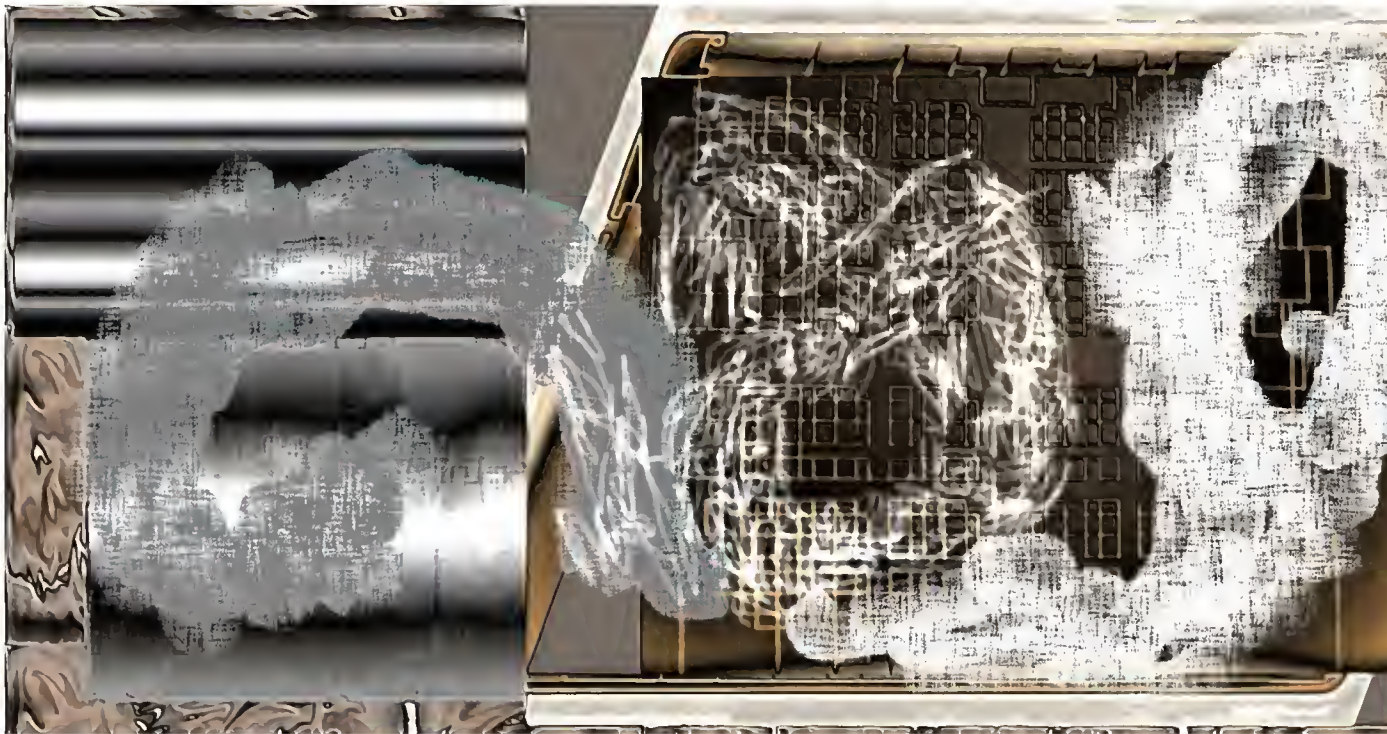


Floats Down Divided Xlptors SkBk

Rhabdos to Stylus in Virtual Graphos and Gravure Habitat

Edwin VanGorder



Floats Down Divided Xlptors SkBk

Rhabdos to Stylus in Virtual Graphos and Gravure Habitat

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This book considers the sculptural projection within virtual space of the paradigmatic formal cognates of osmotic material manifestation and the corollary of serial division. That these are rooted deep within our language origins per Proto Indo European sources -Abdhos , sense of cascade, and Skharr: the osmotics of fielding and projecting form enable me to consider through the language of form as in itself then always in these considerations a "drawing upon", and this then becomes my thematic.

My sense of the project is as though creating a large sculptural sketchbook, made of every imaginable material as a drawing in space, but presented within virtual means by which information architecture and verbal visual poetics engage the software to drawing dianetics.

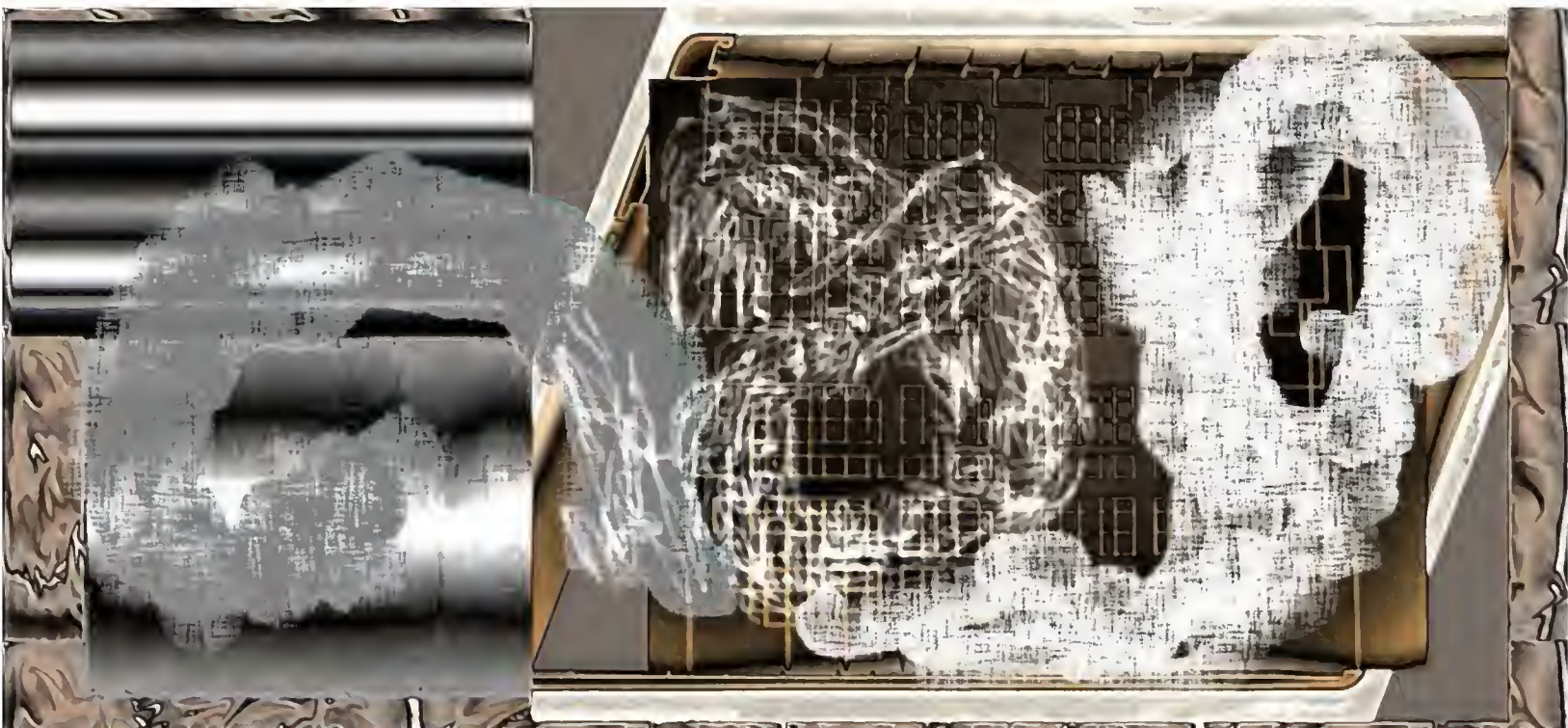


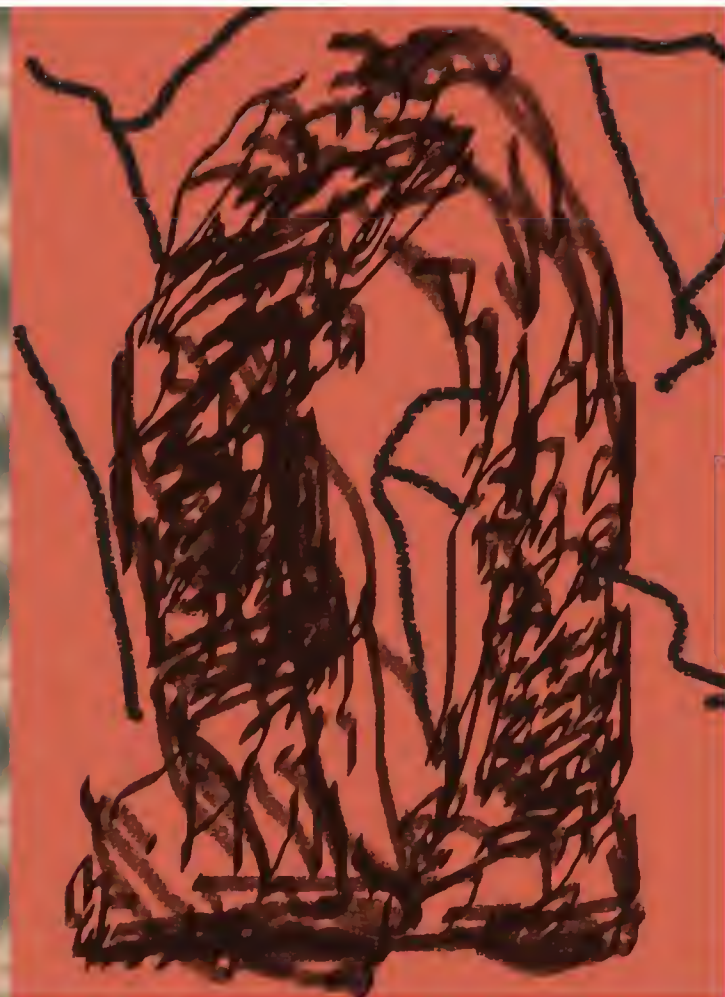
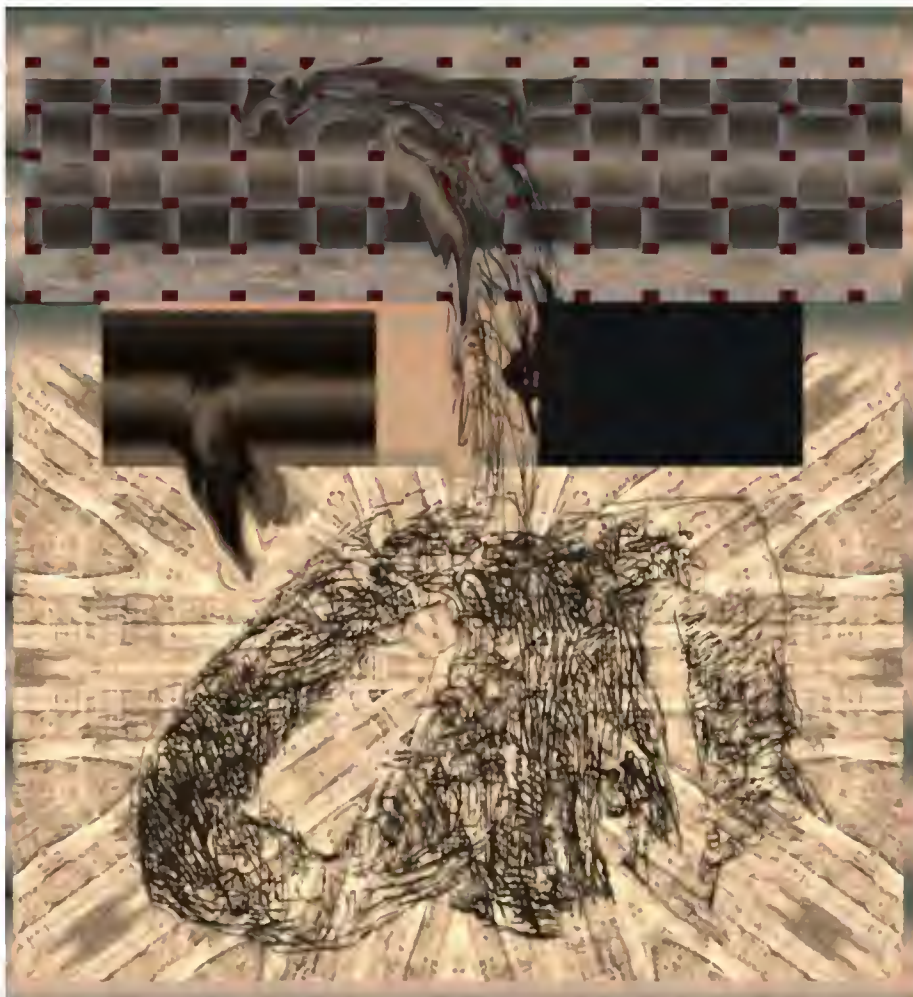






As is variously - intuited of Heraclitus the soul is the personification of flux which may be of less moment in a preferred acuity than the perceptions brought through the language of integration; inflection: borrowing with interest from the Physics that "mass grips space by telling it how to curve (I would say like Bernini) and space grips mass by telling it how to move (I would say like Tintoretto with Canaletto a tonic of the two) I have in my work begun to compress the abyss that is its environment while letting a shifting neighborhood show to view between a scape and a ramp.







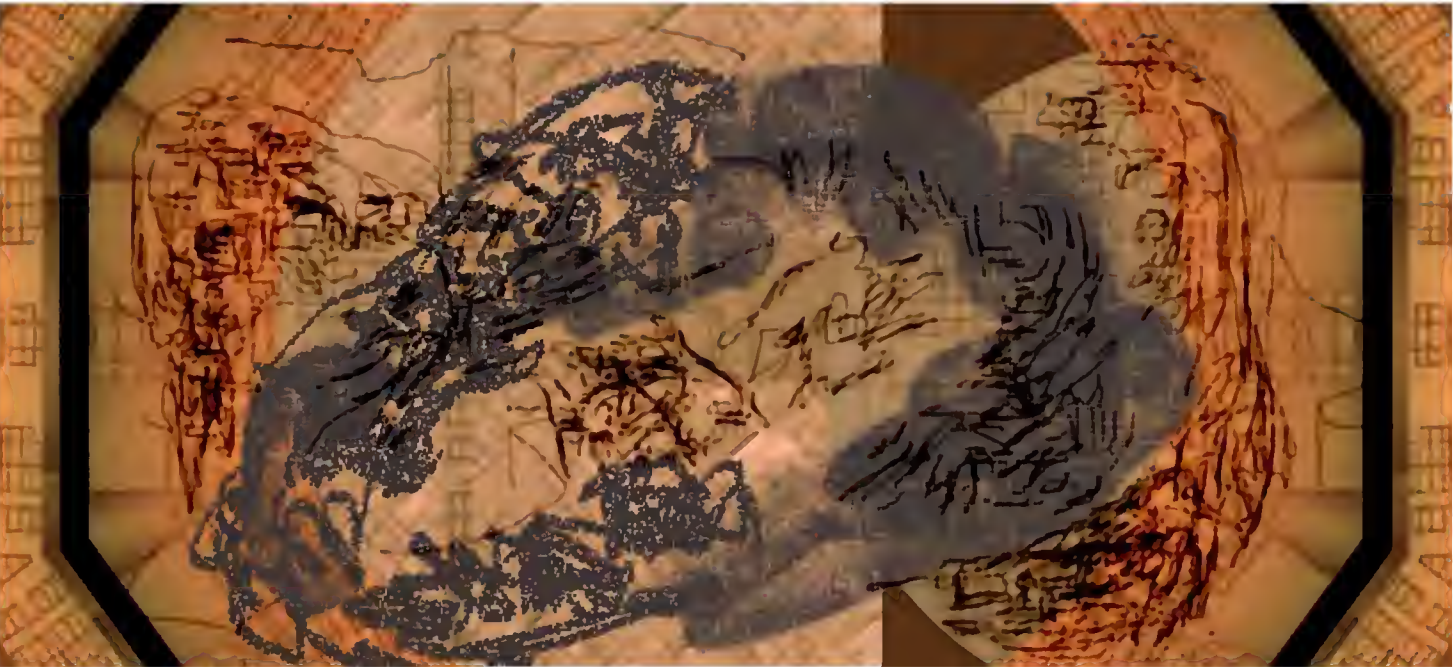


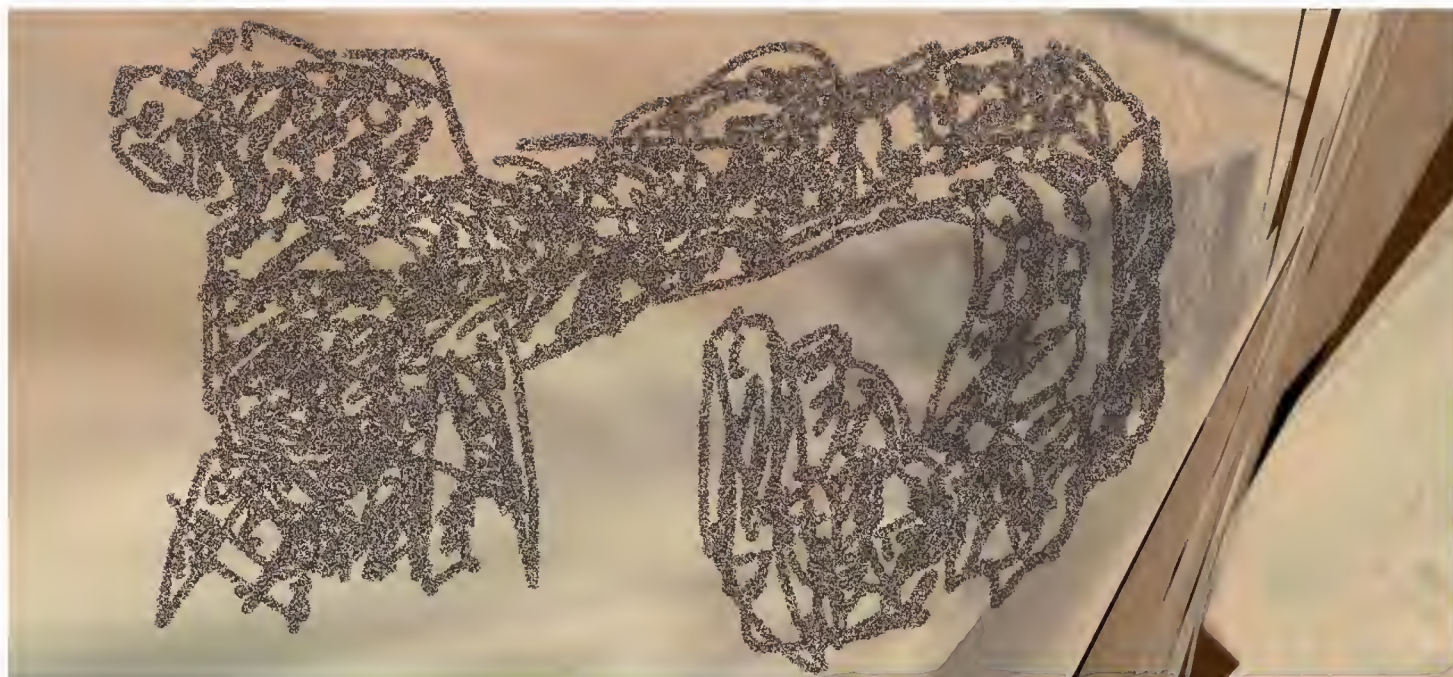




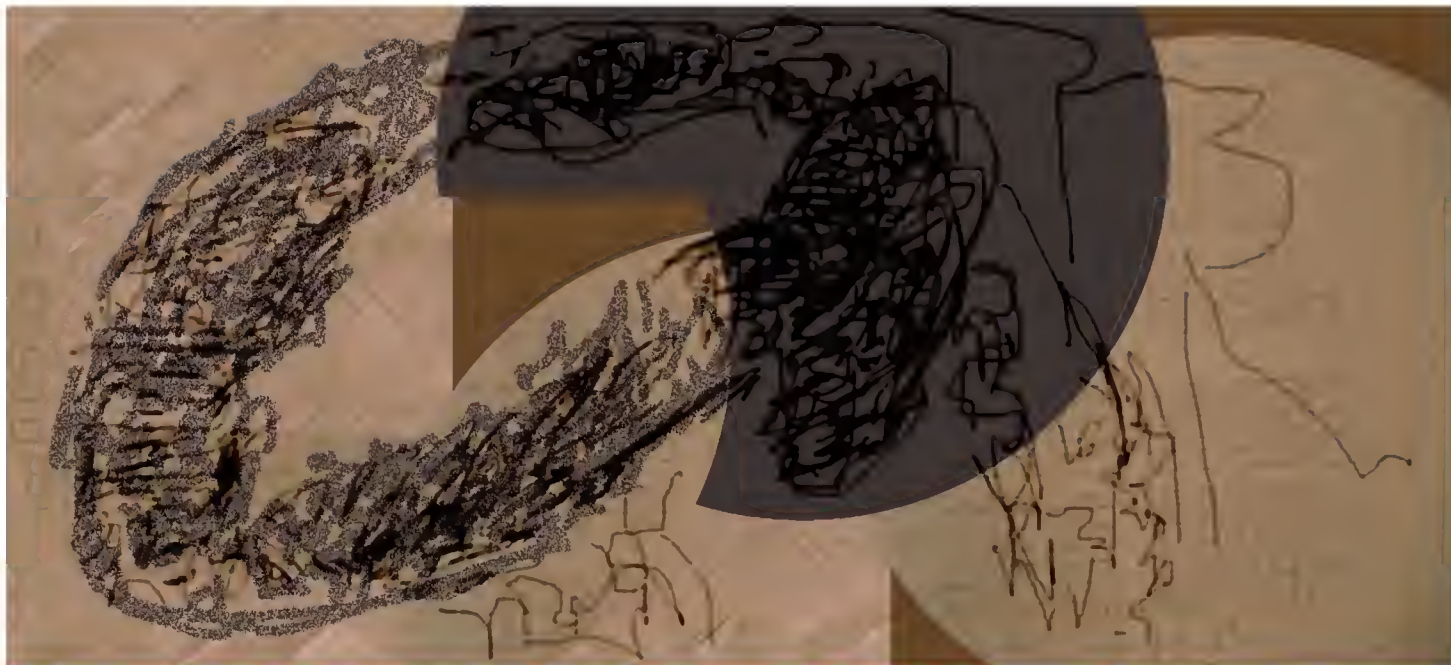














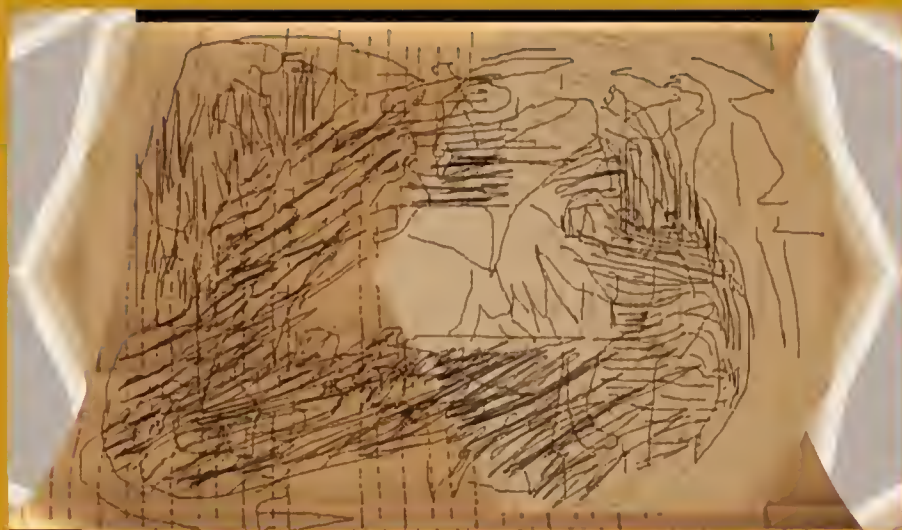




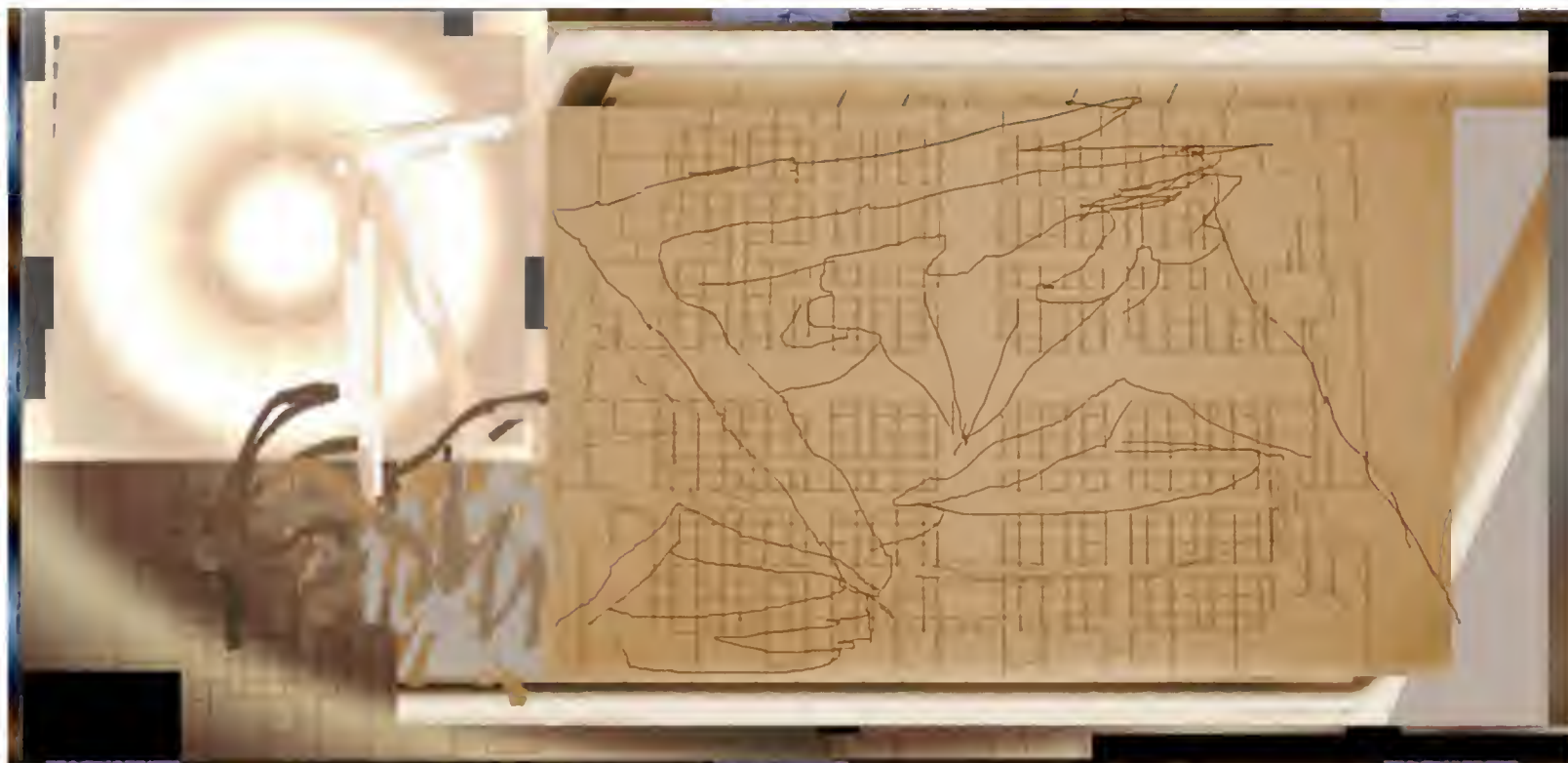


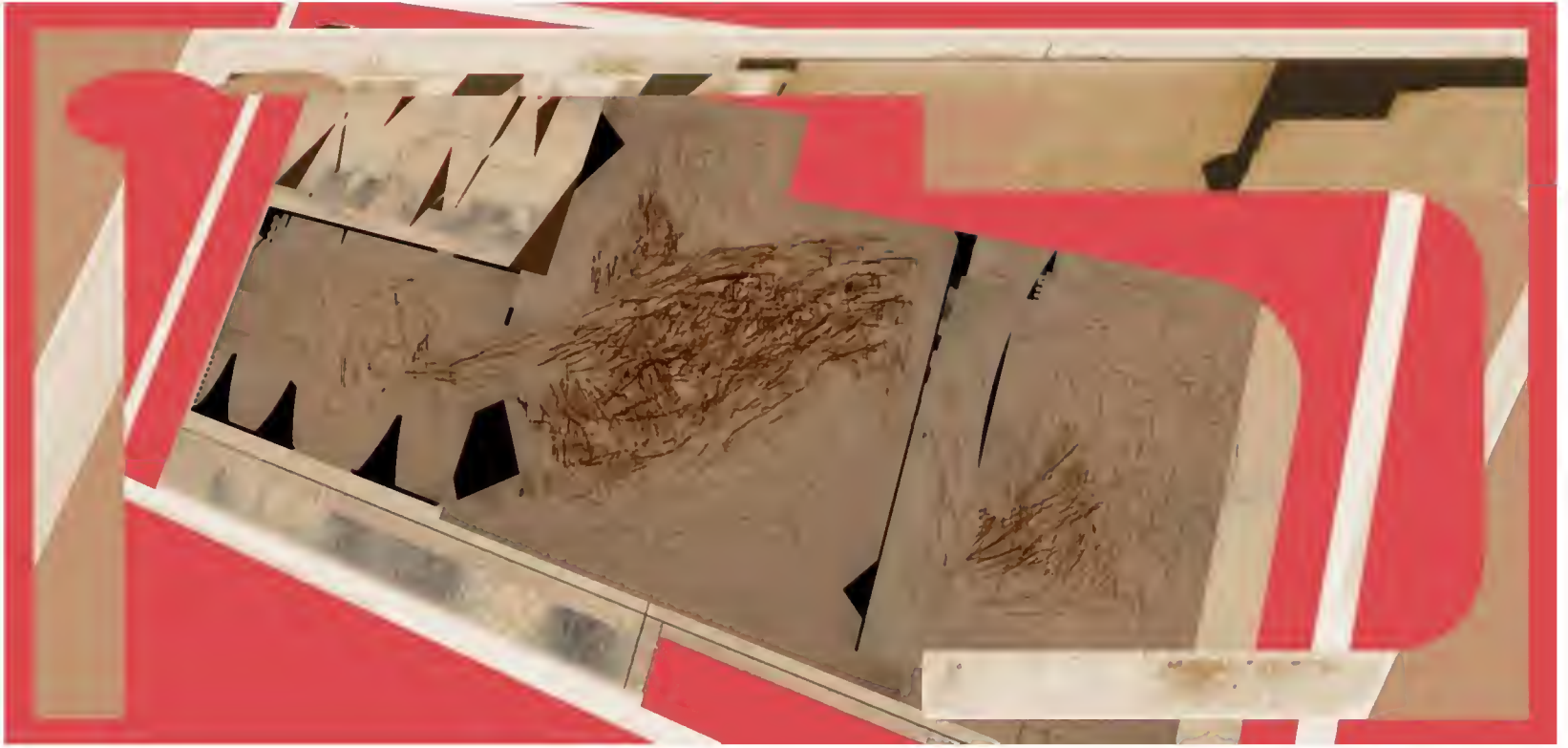
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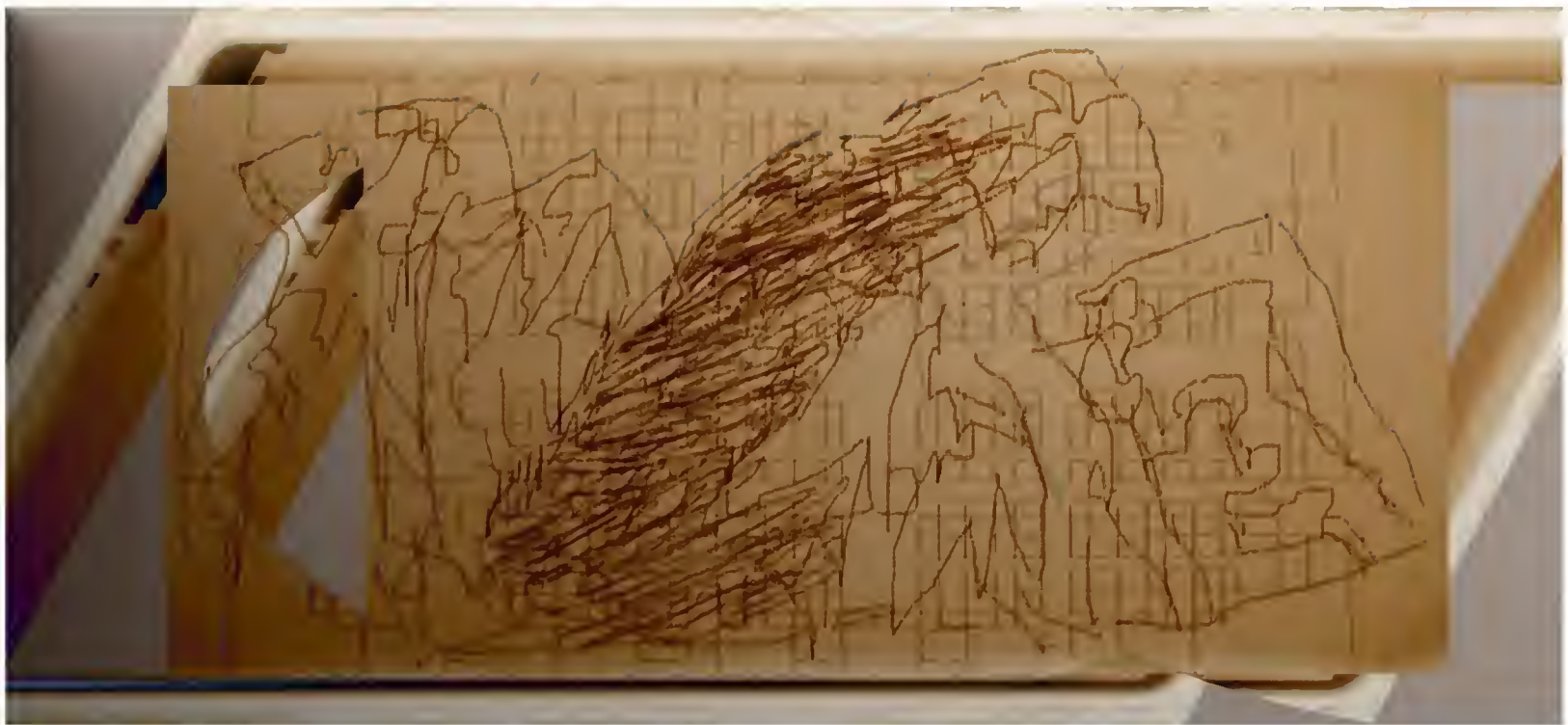










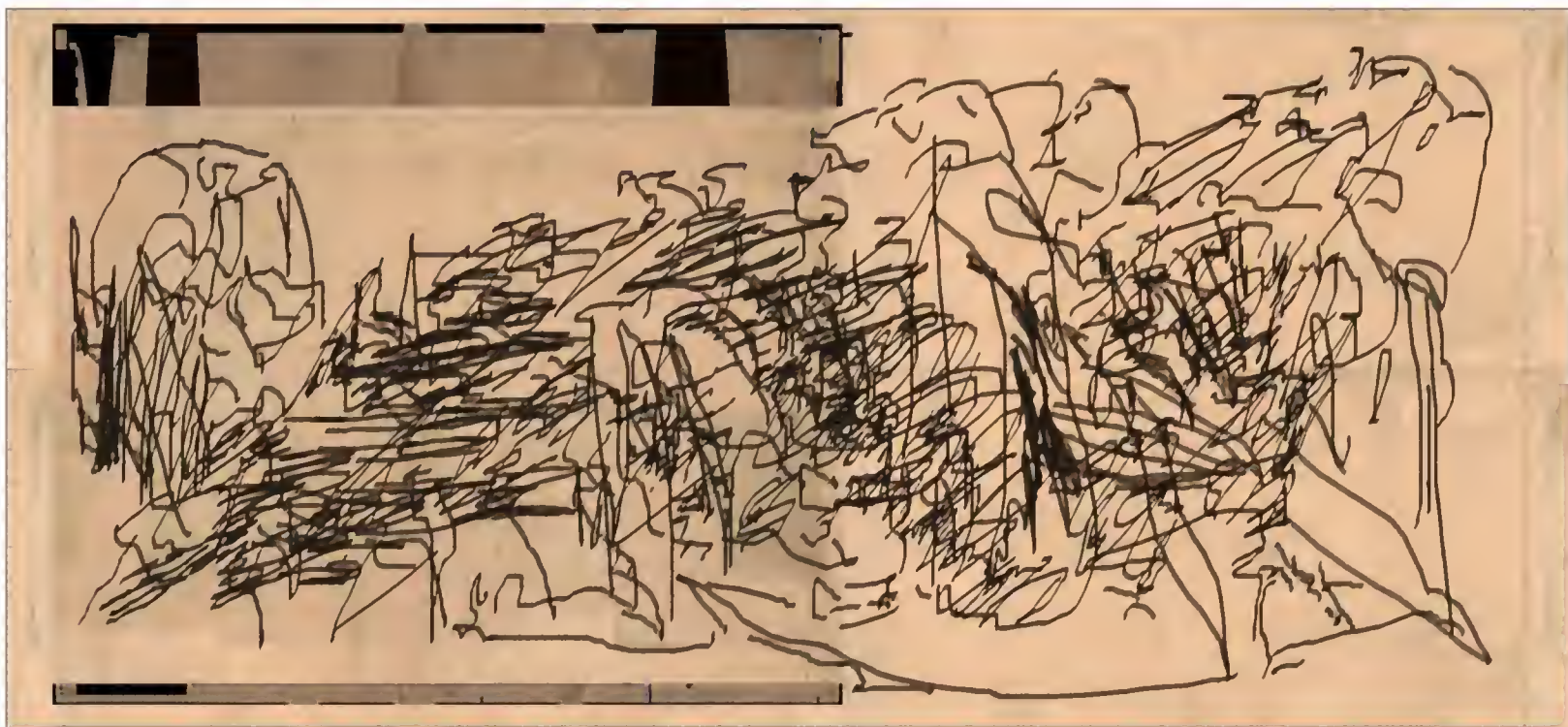


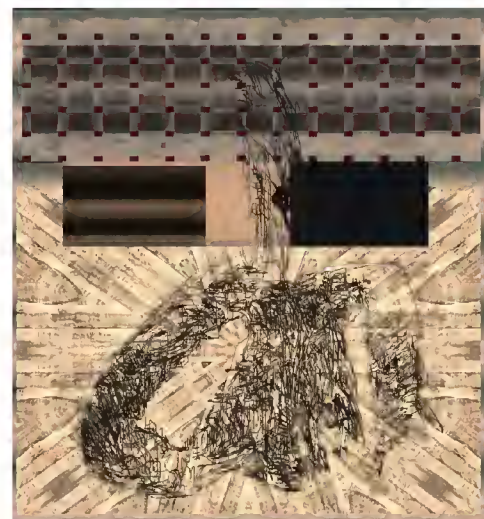
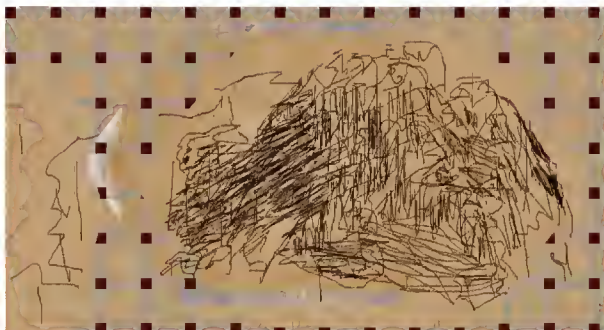
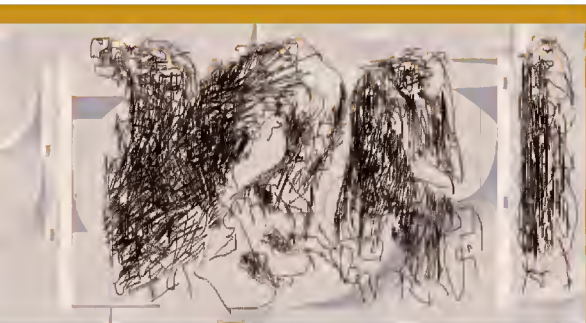






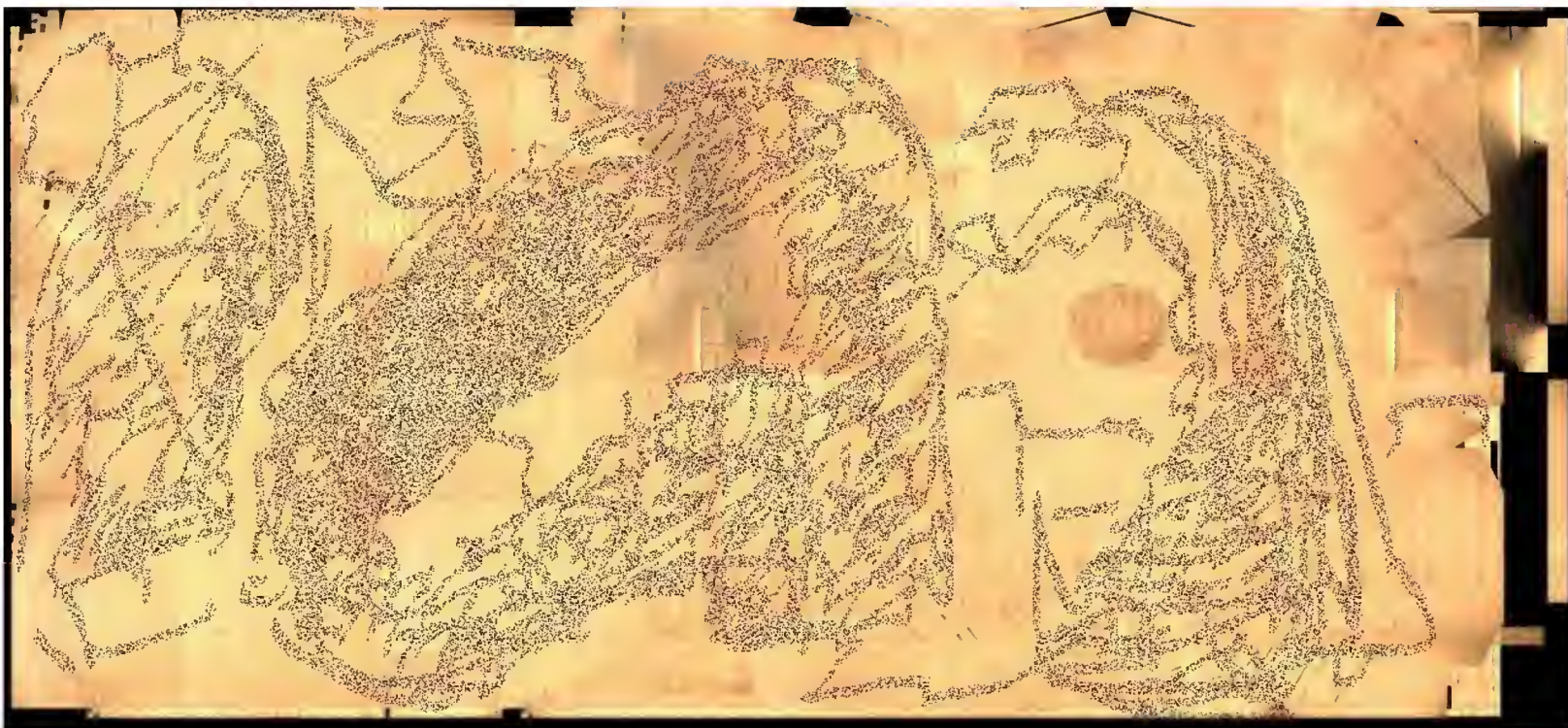


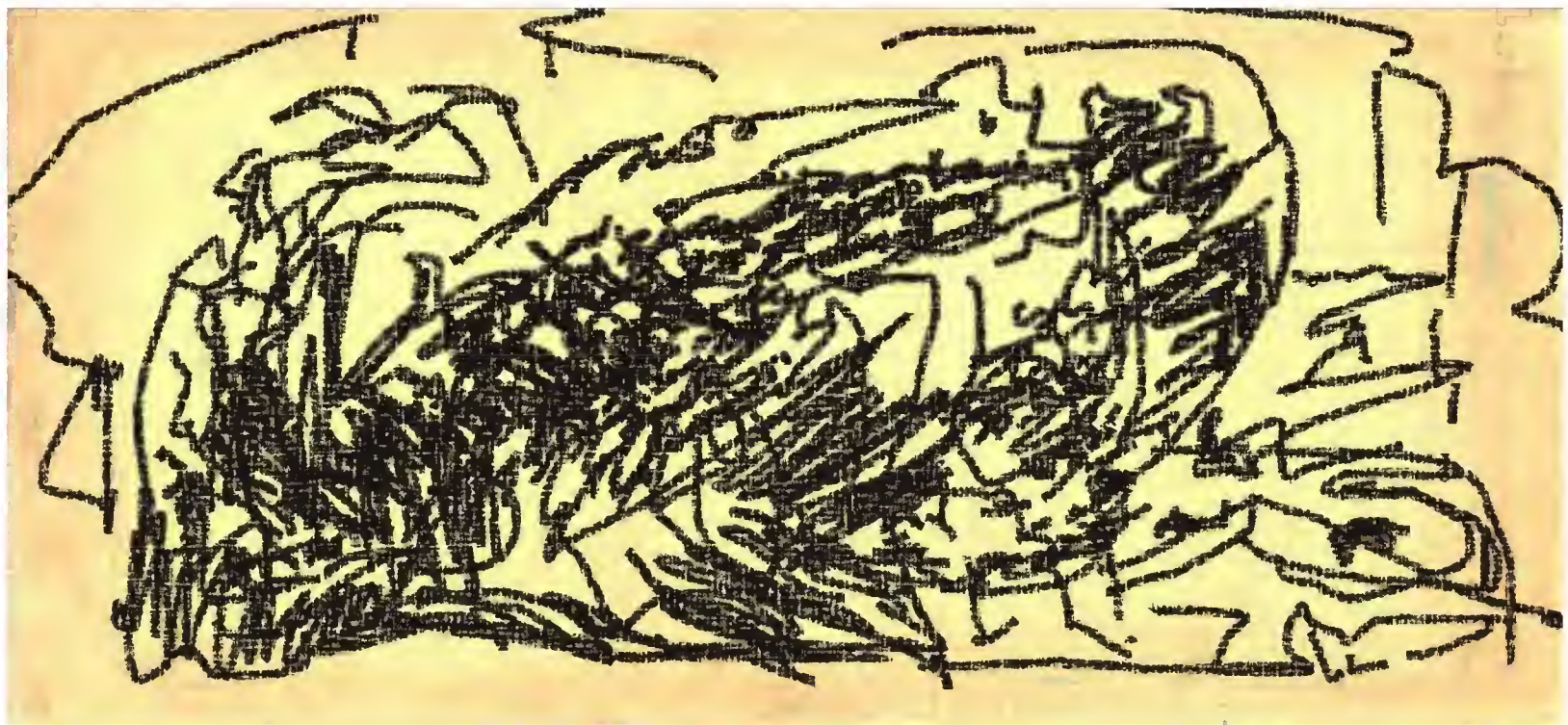


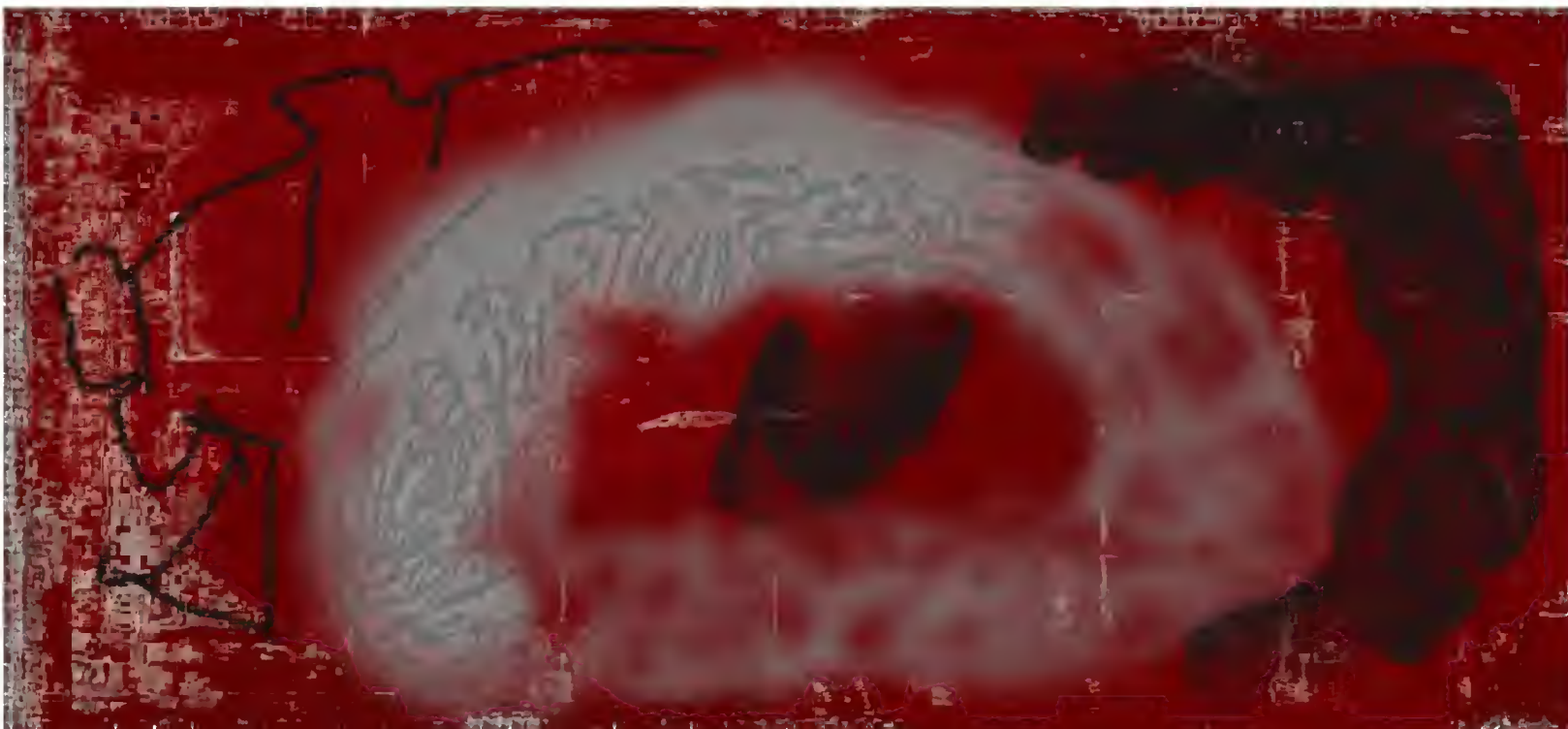




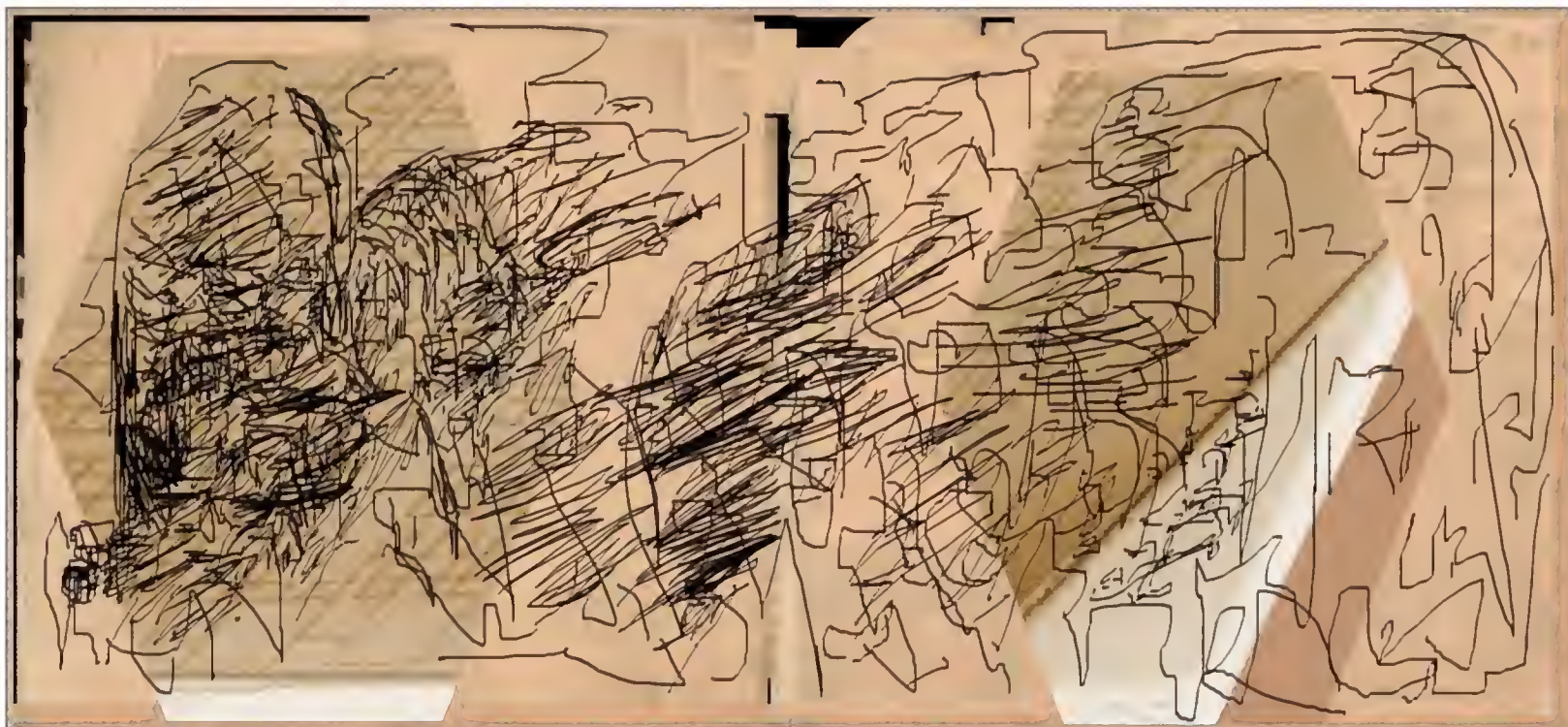








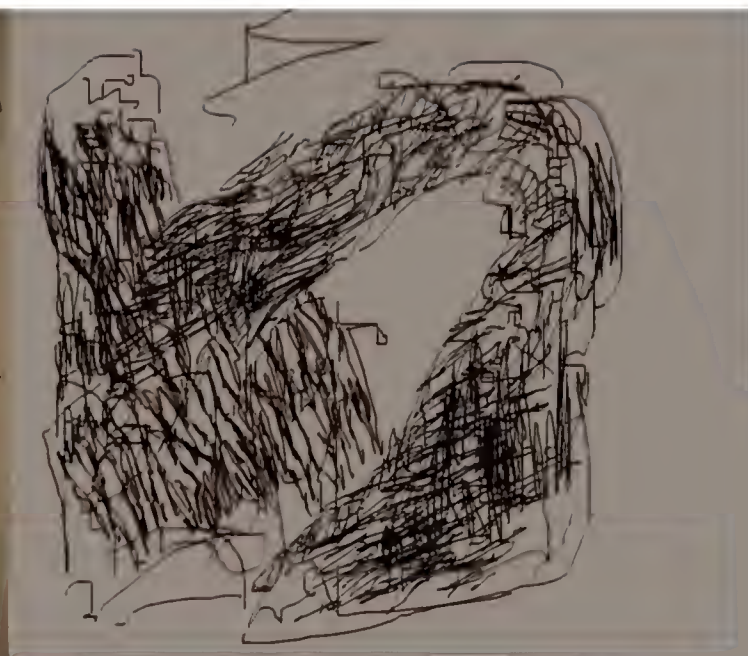
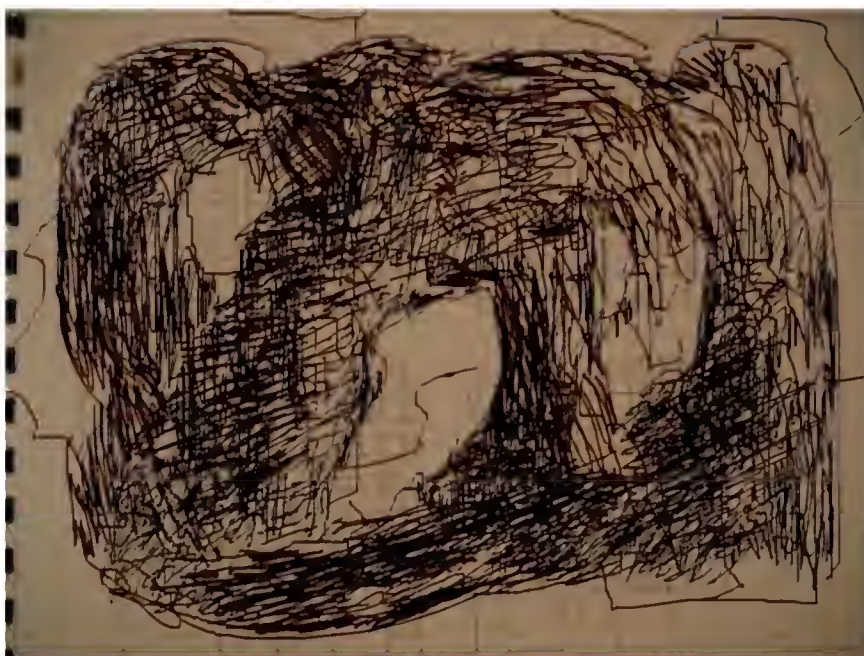


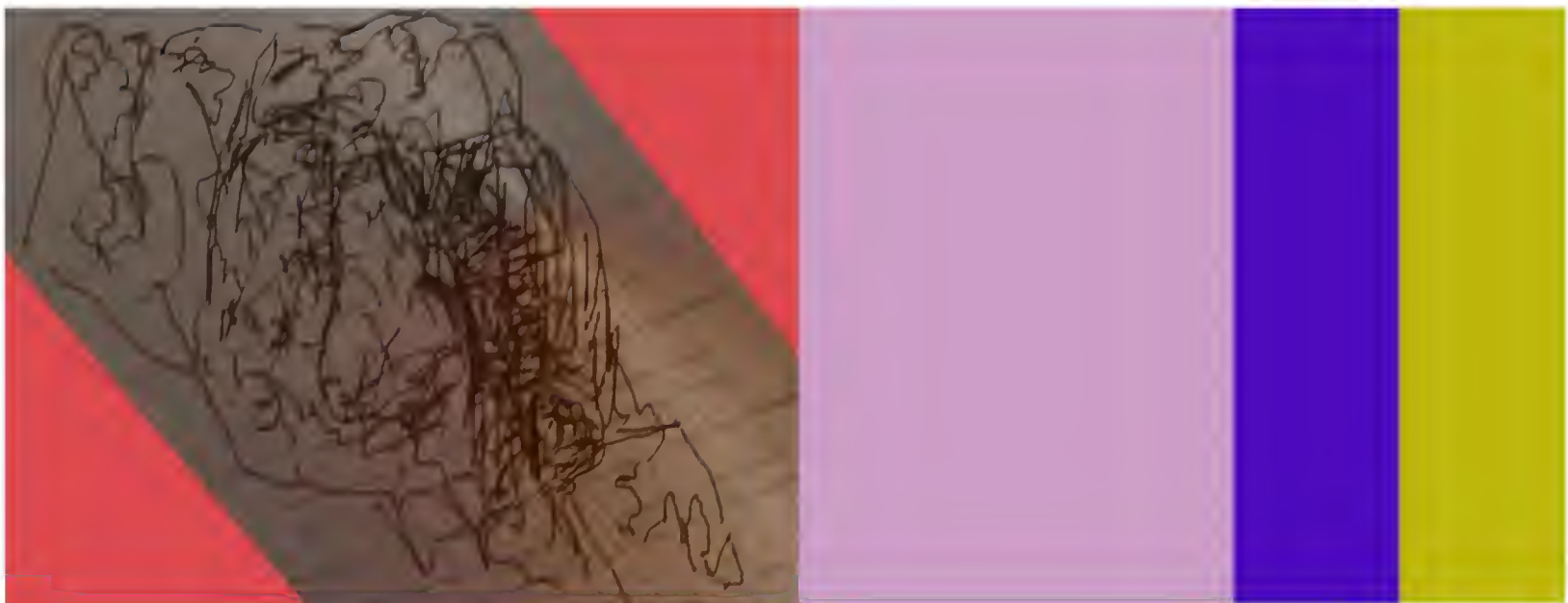


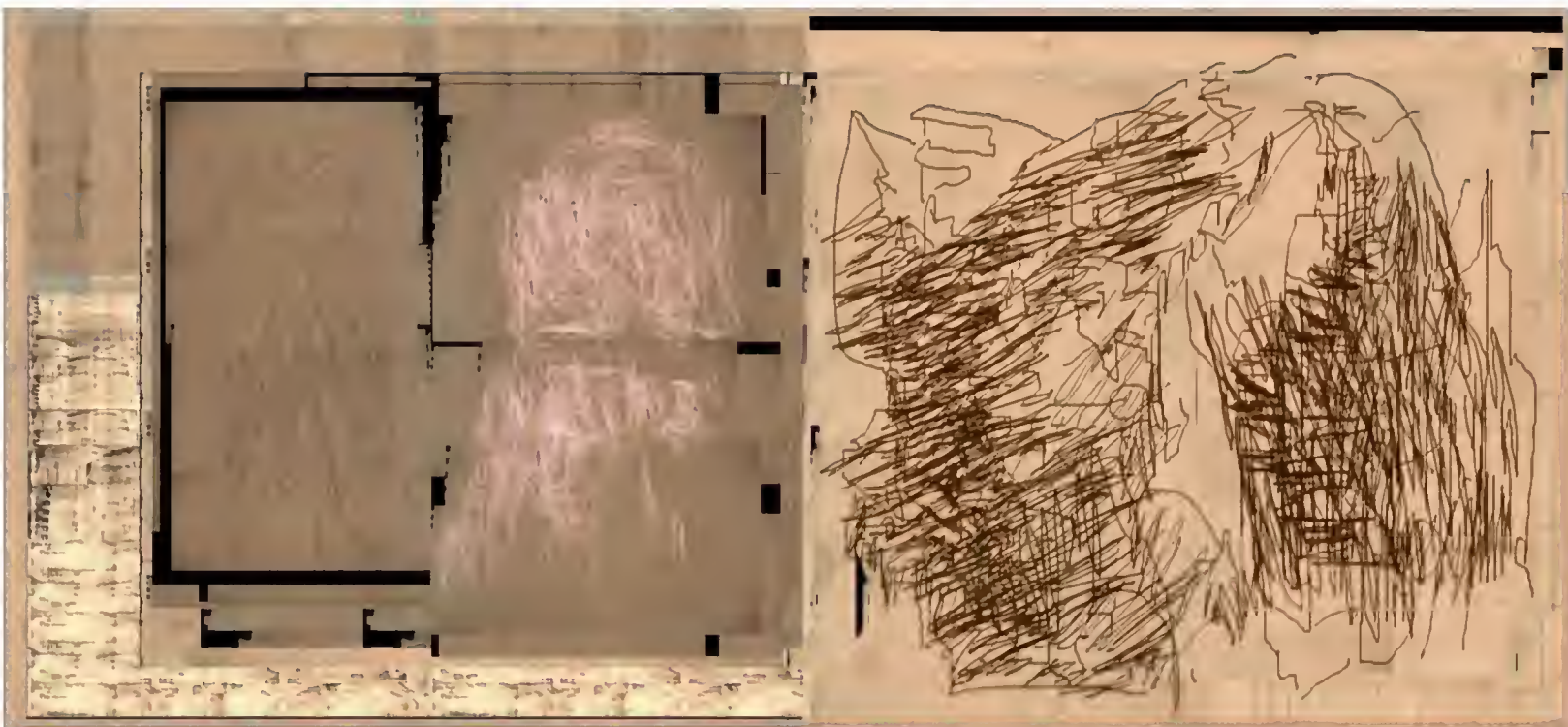












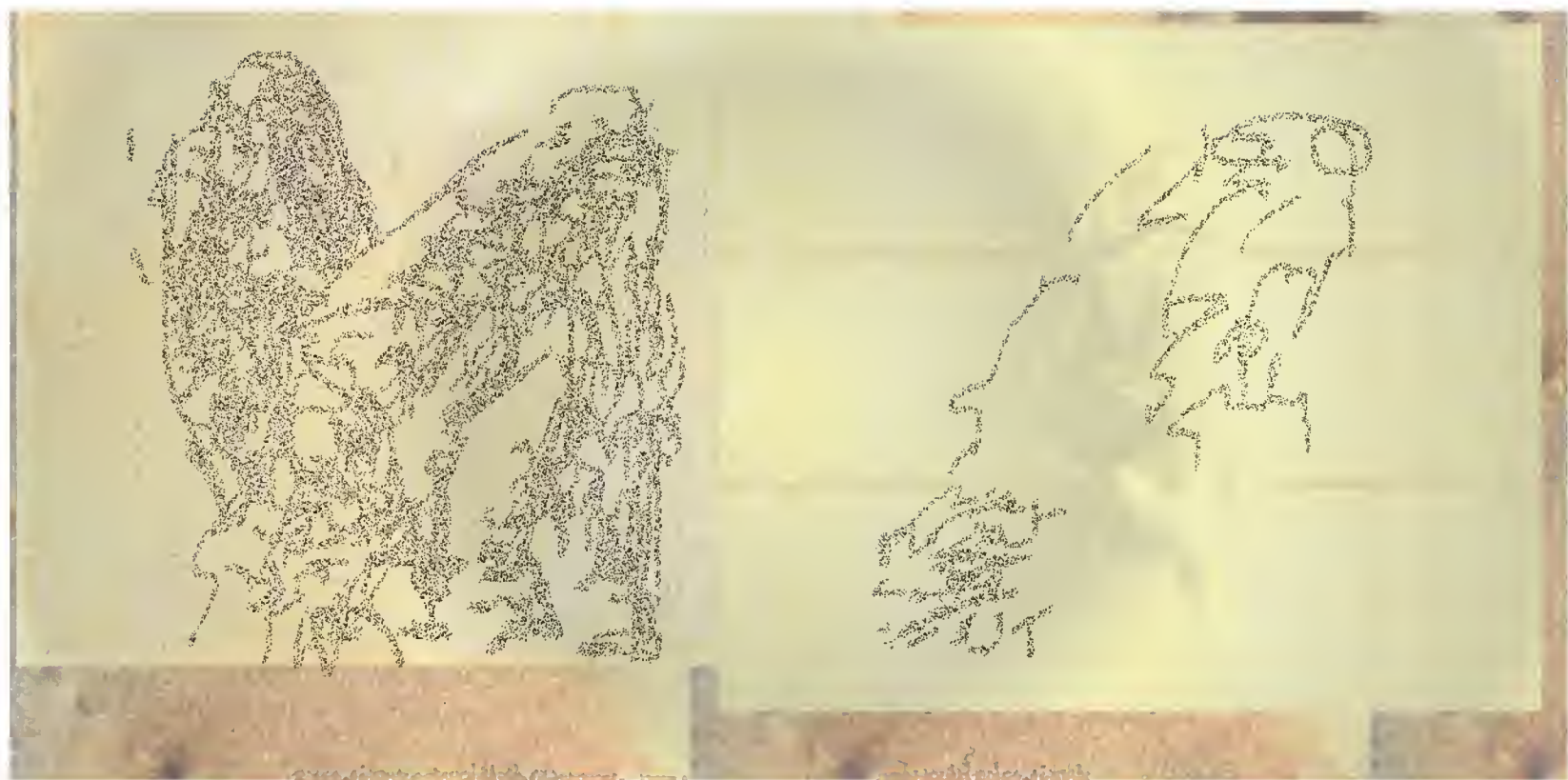






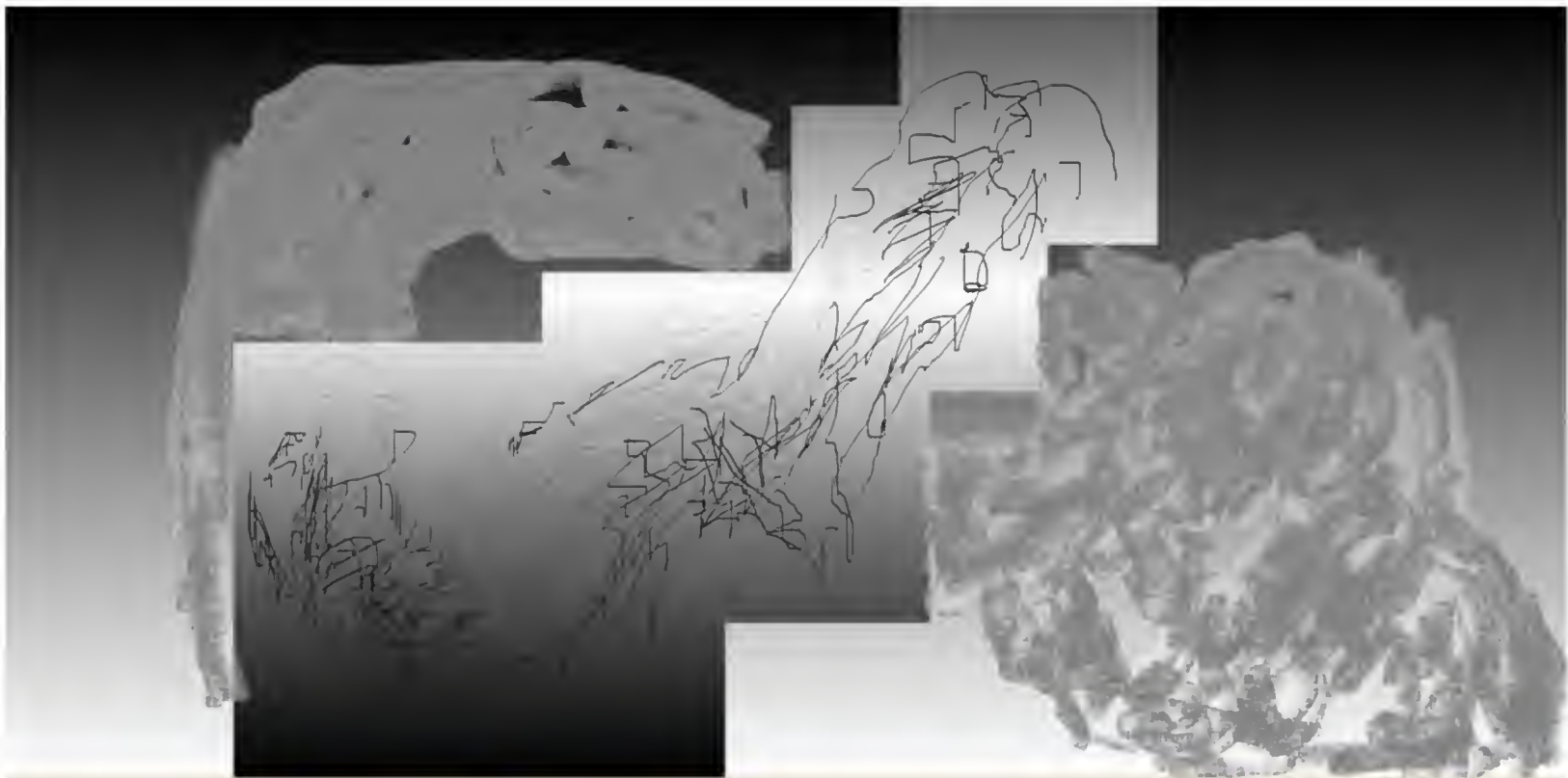




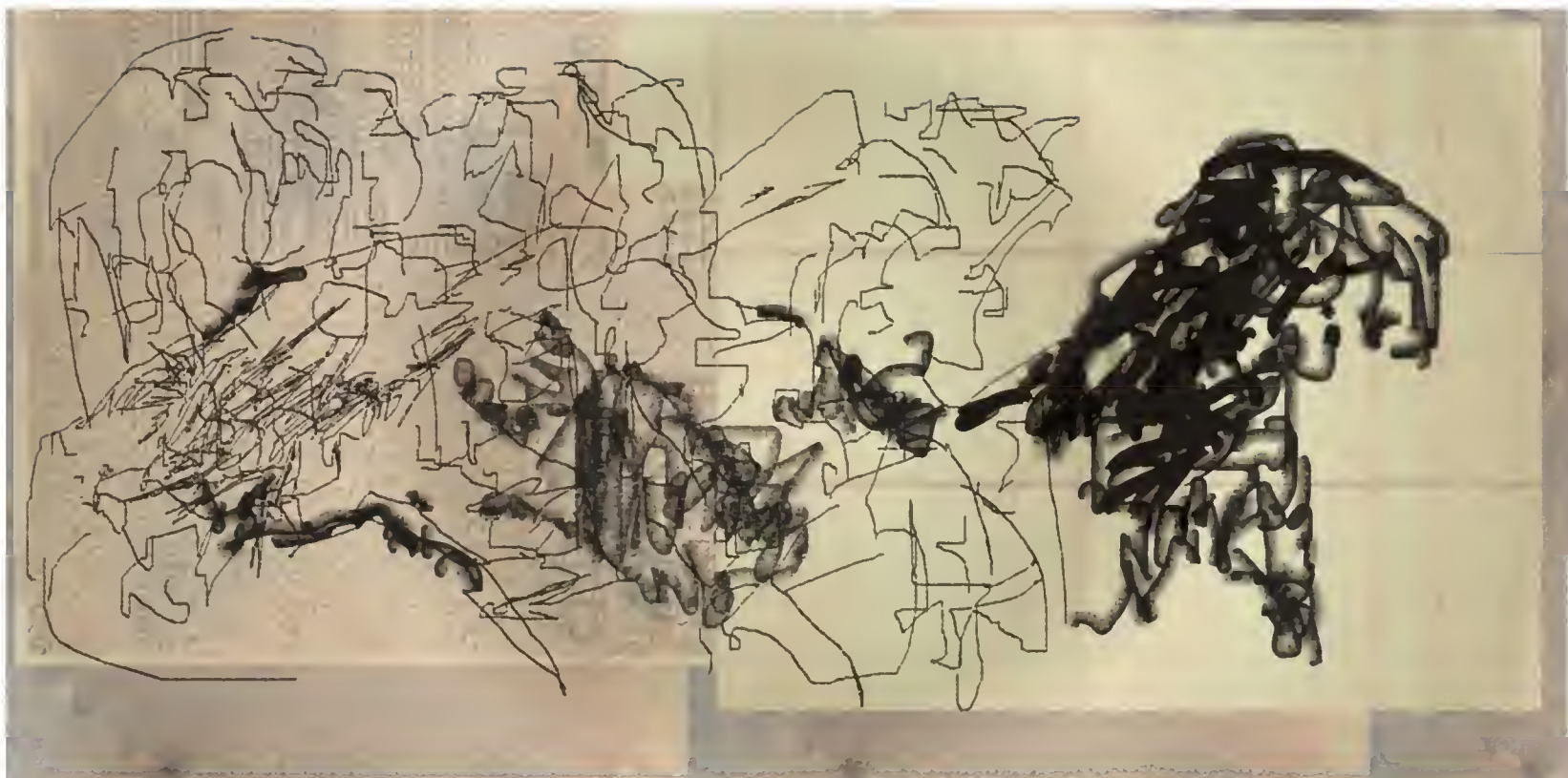








Dry Point W. Dry Beam of Light

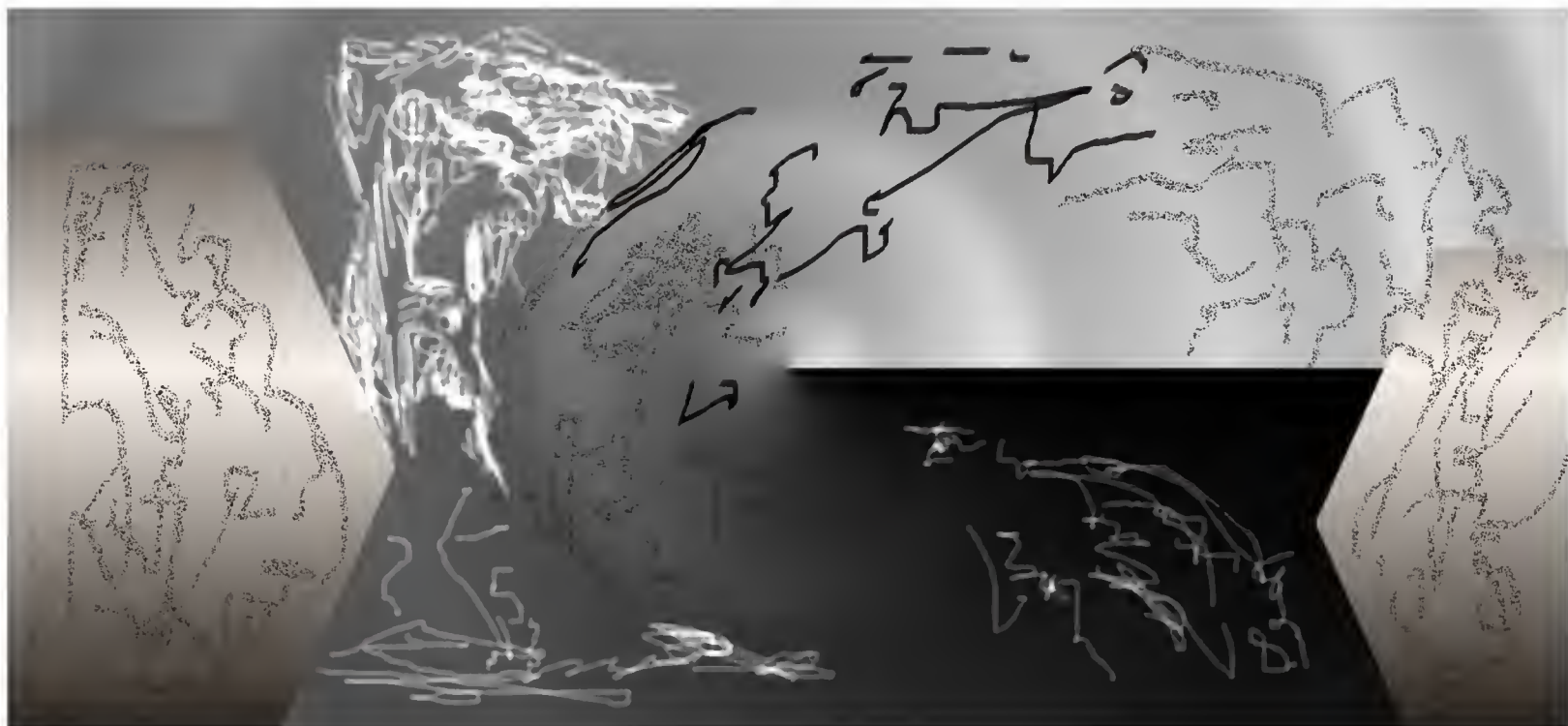


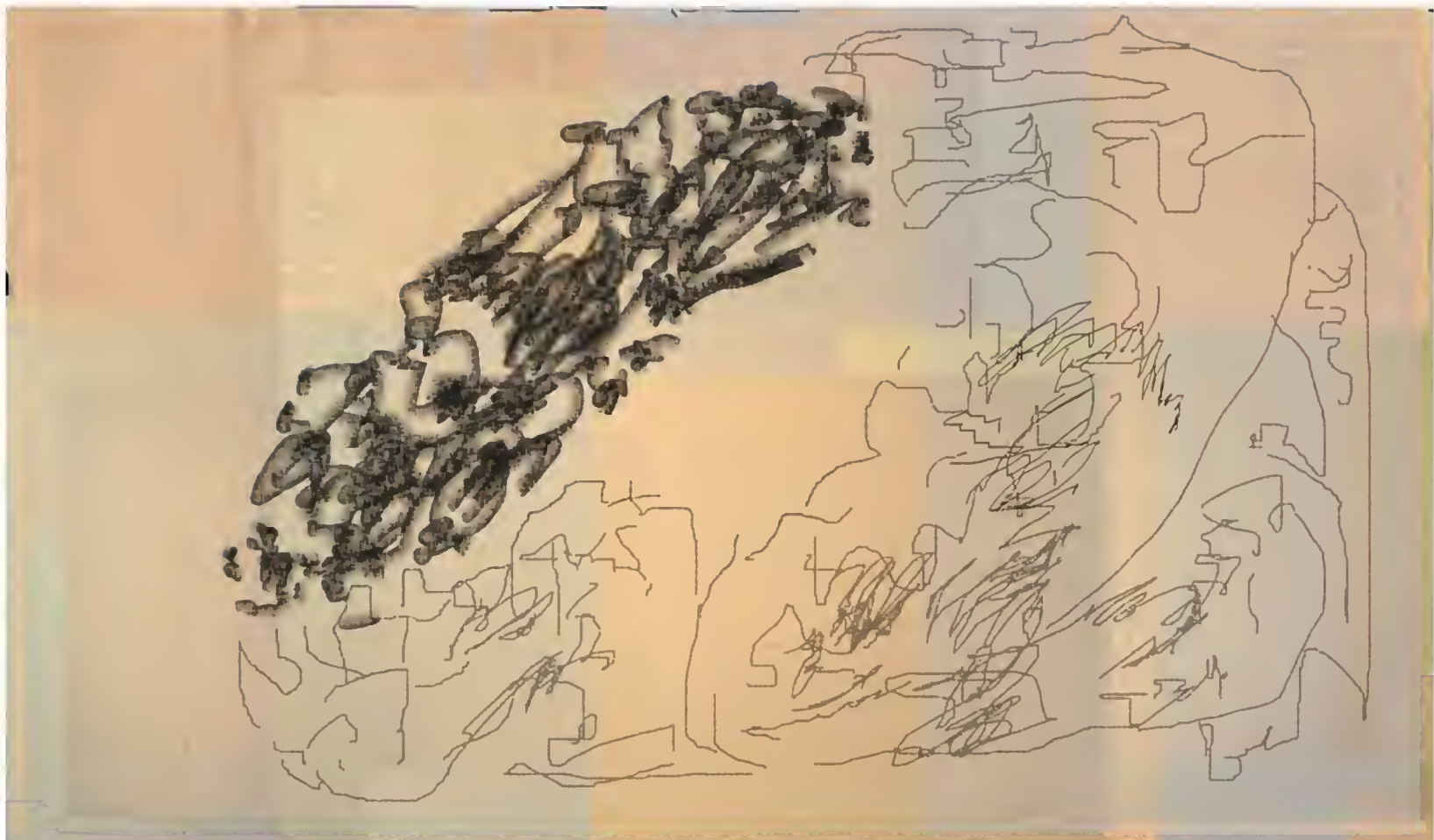


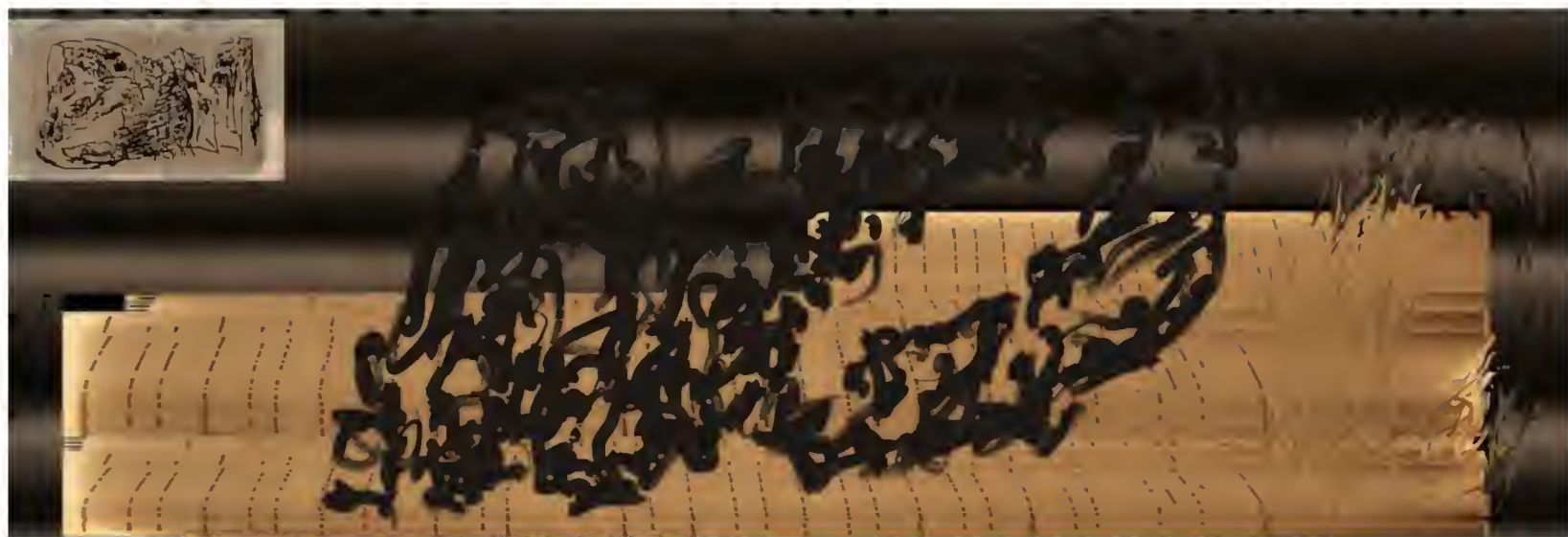
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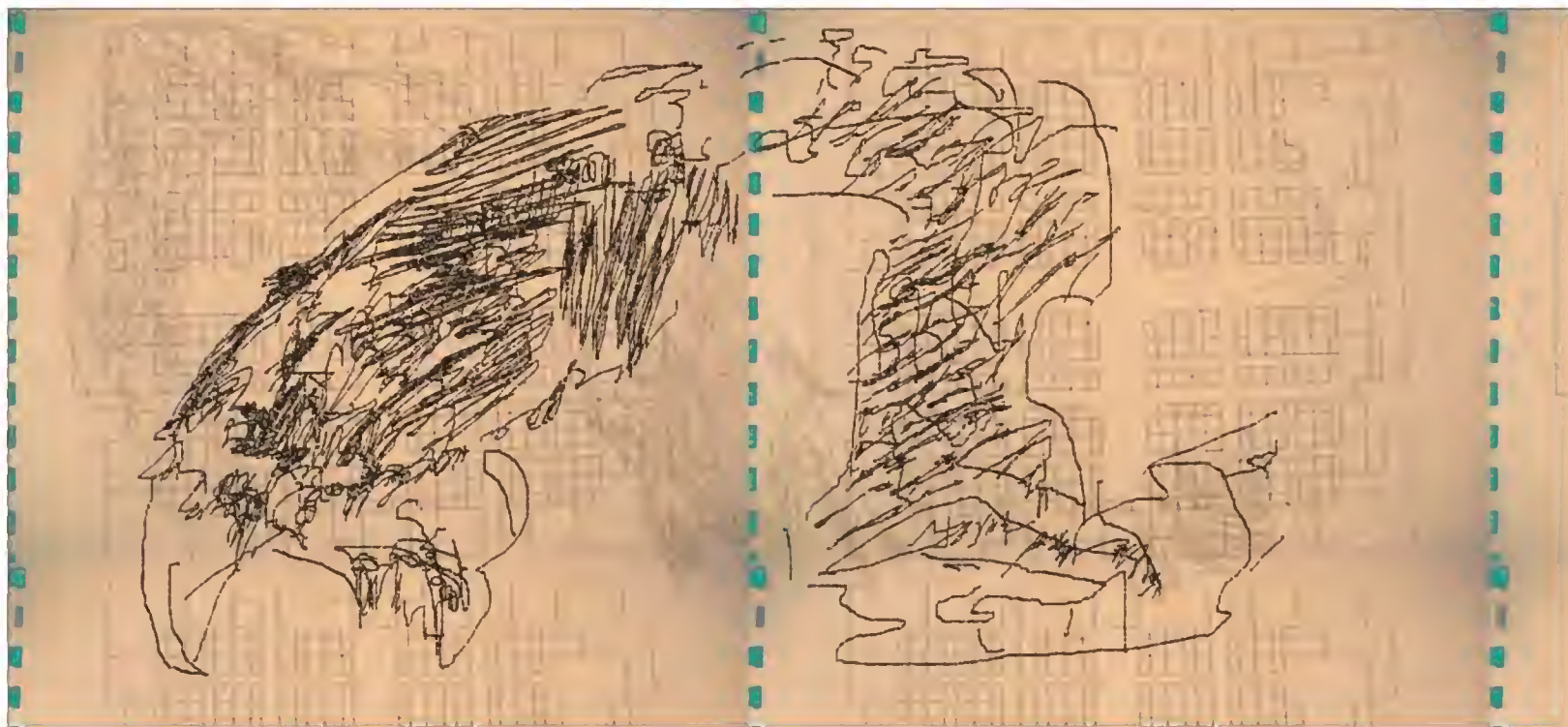
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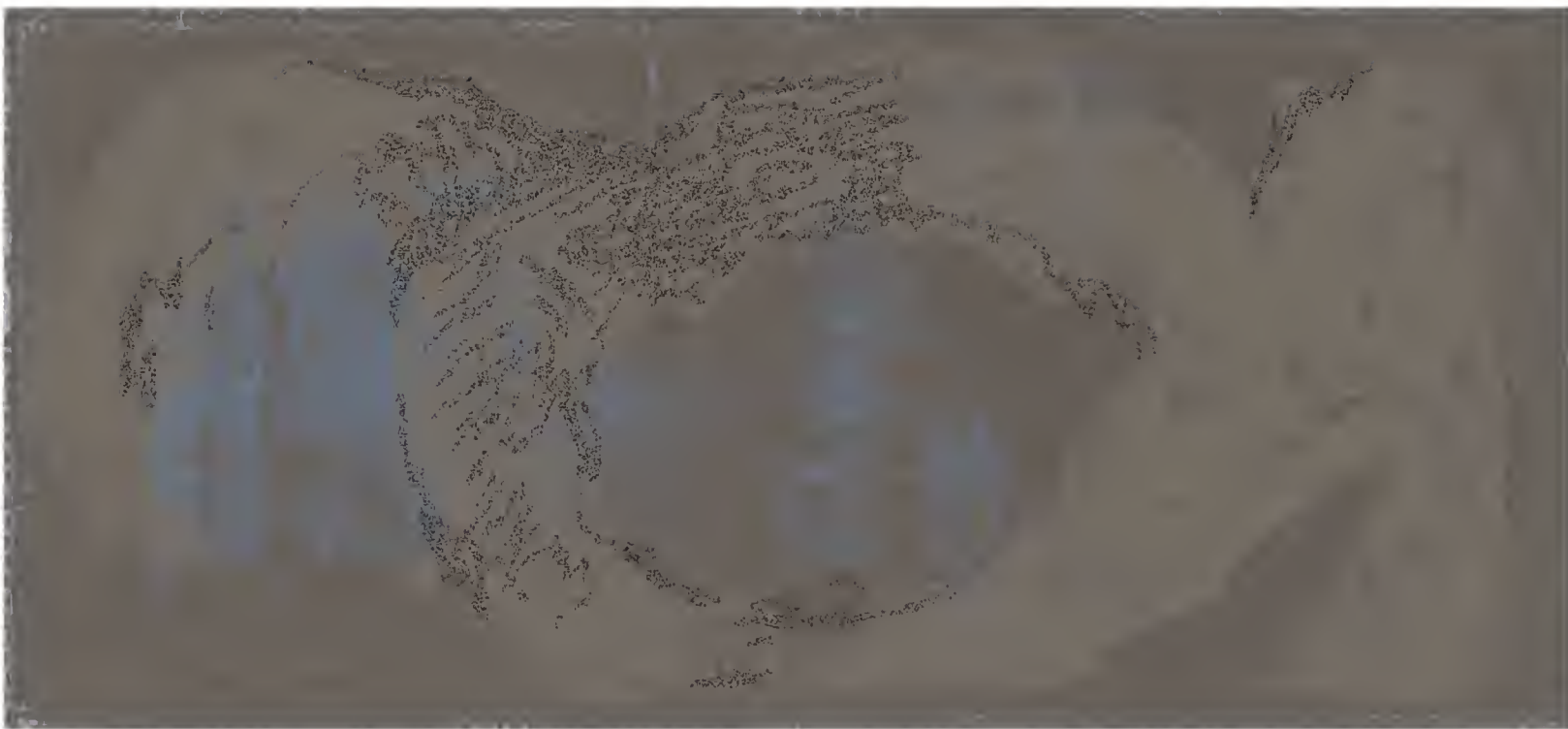


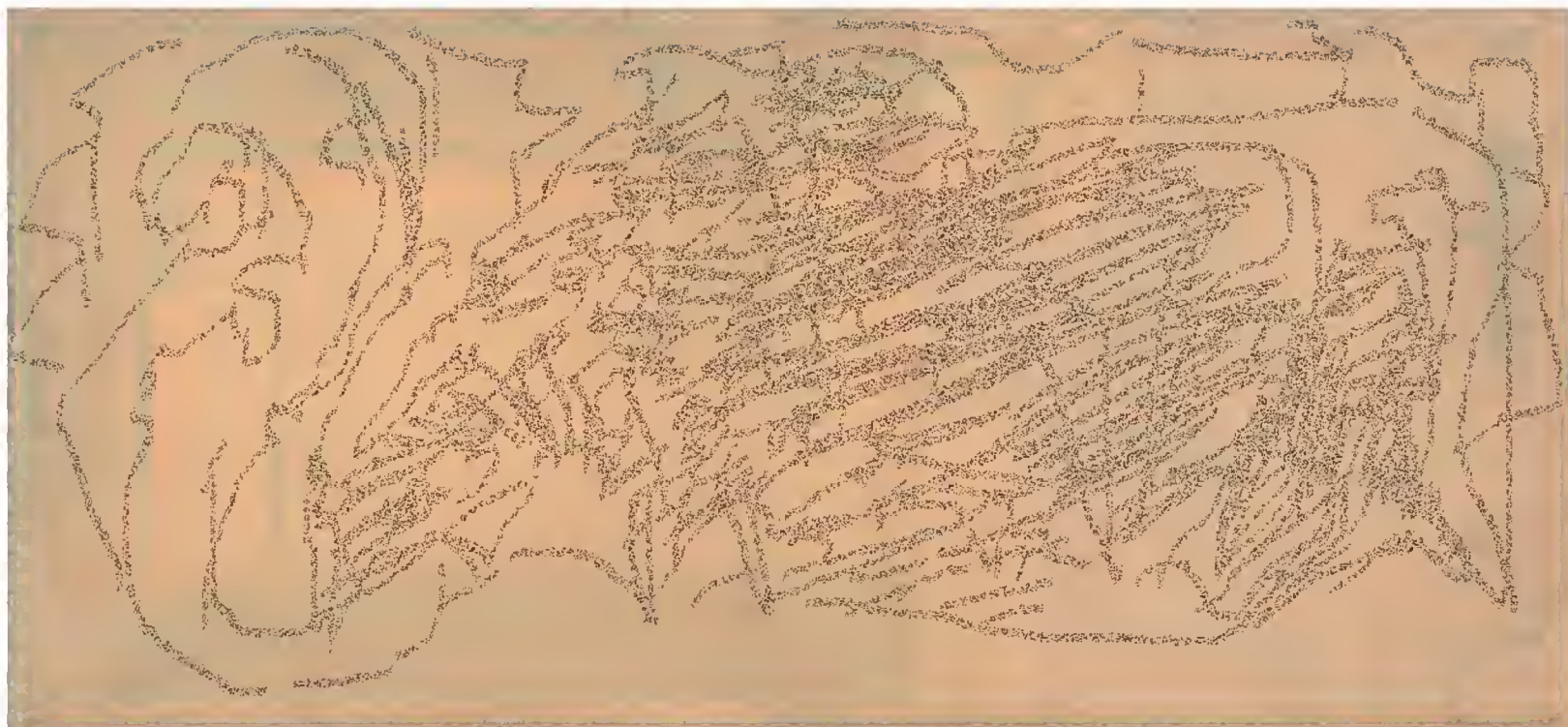


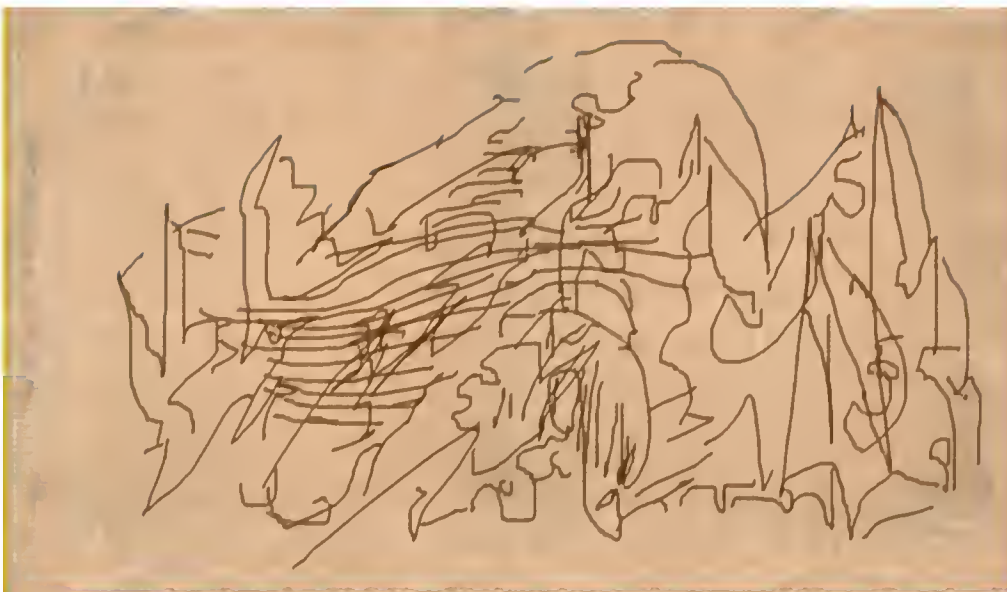


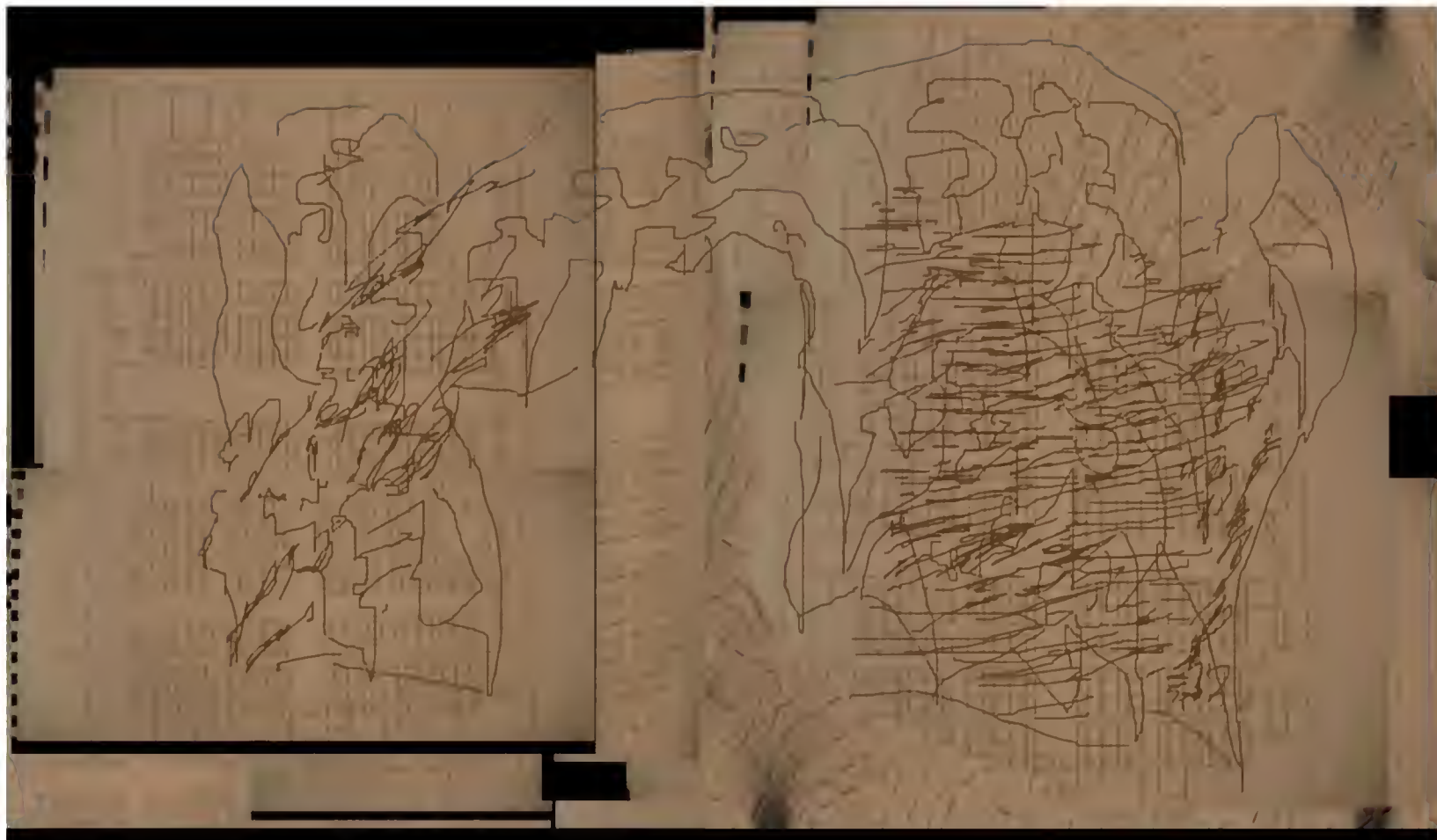




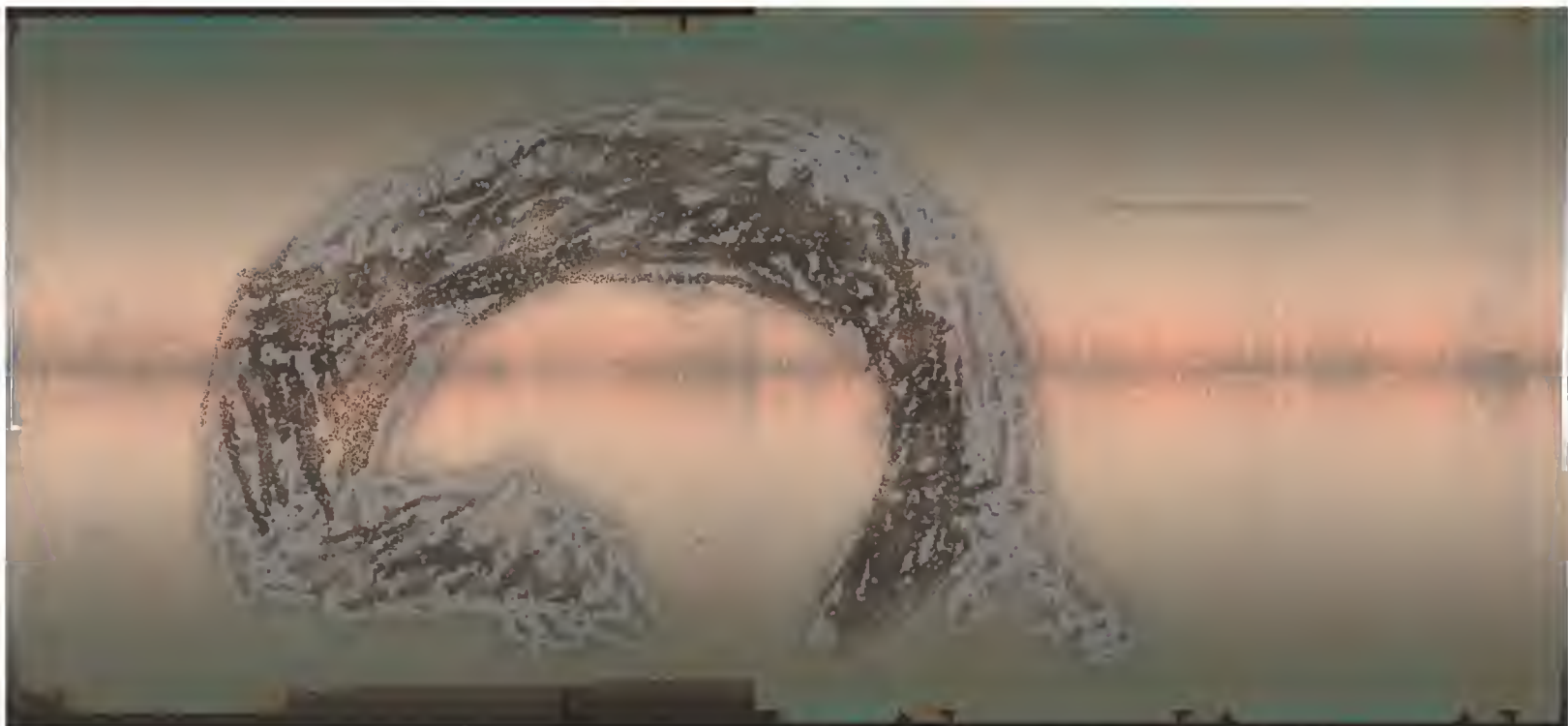


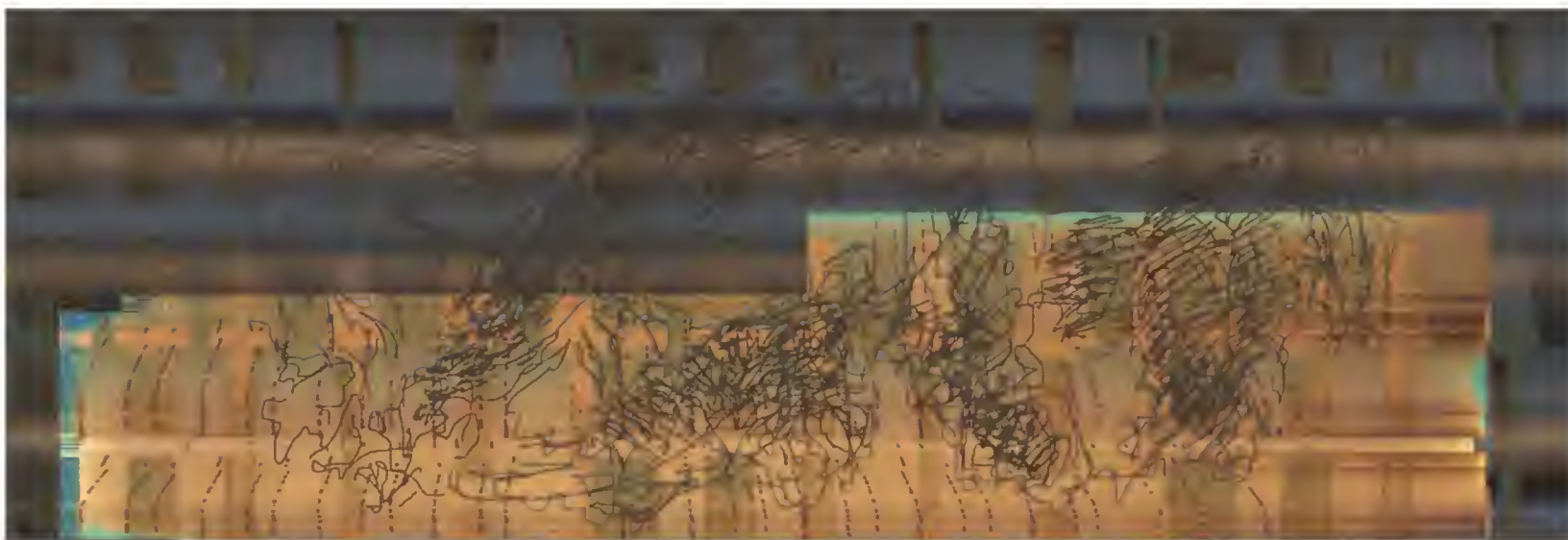


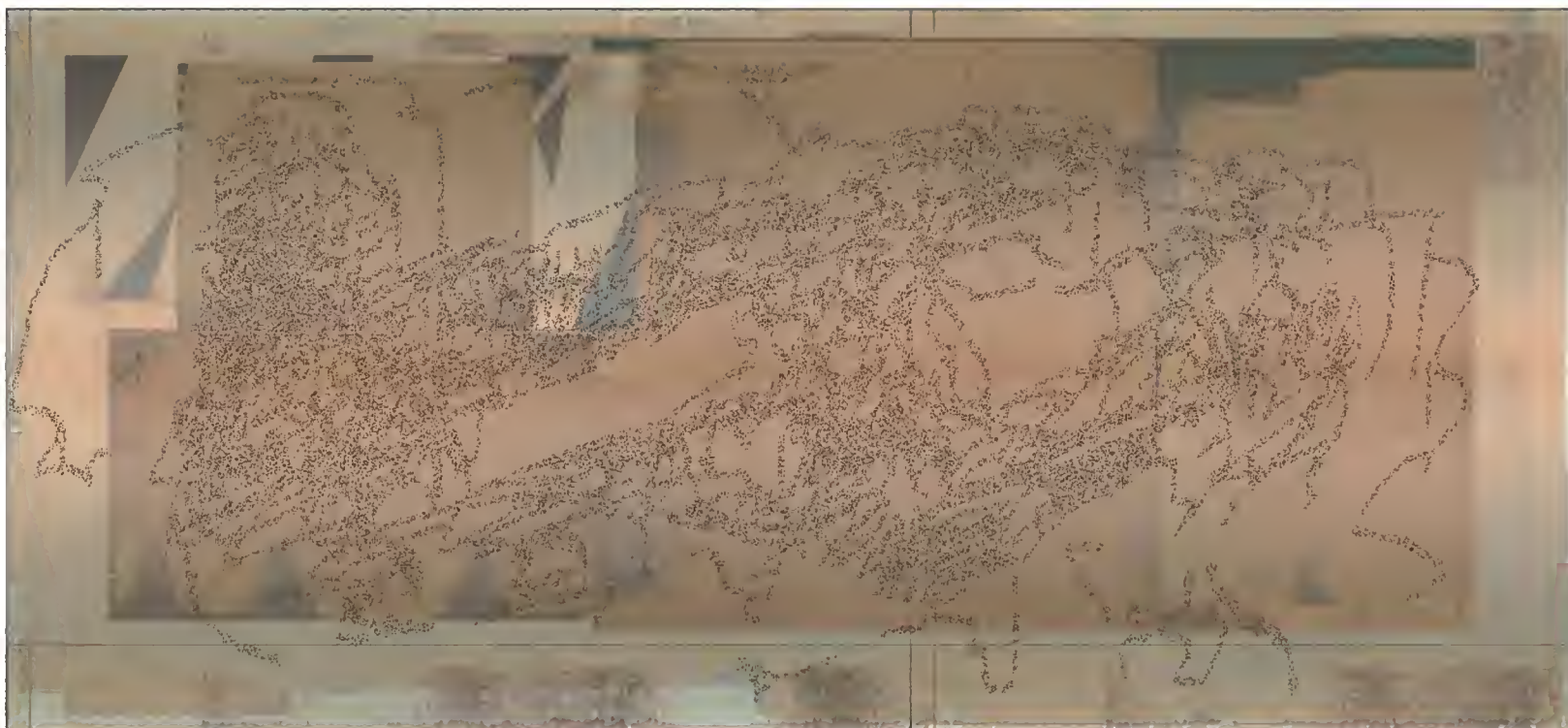






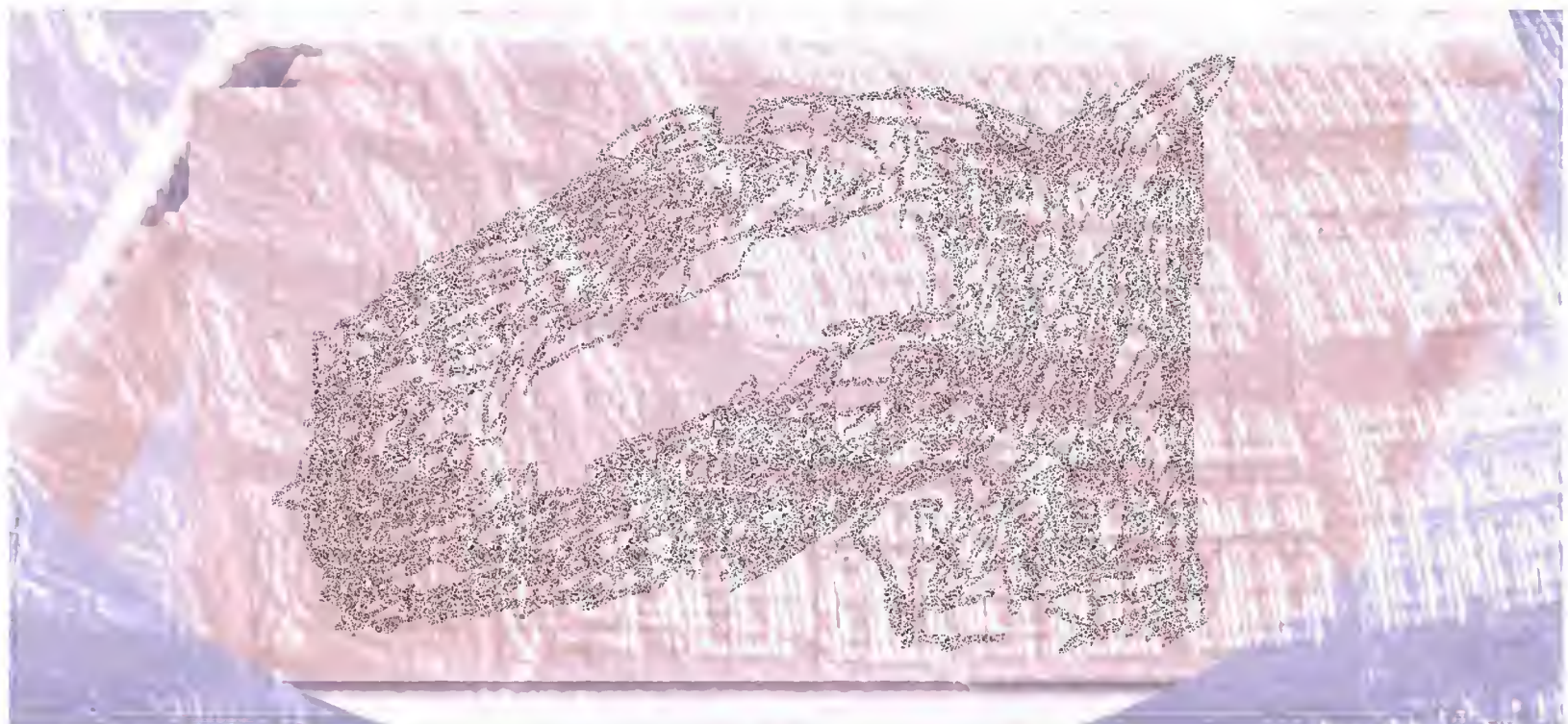


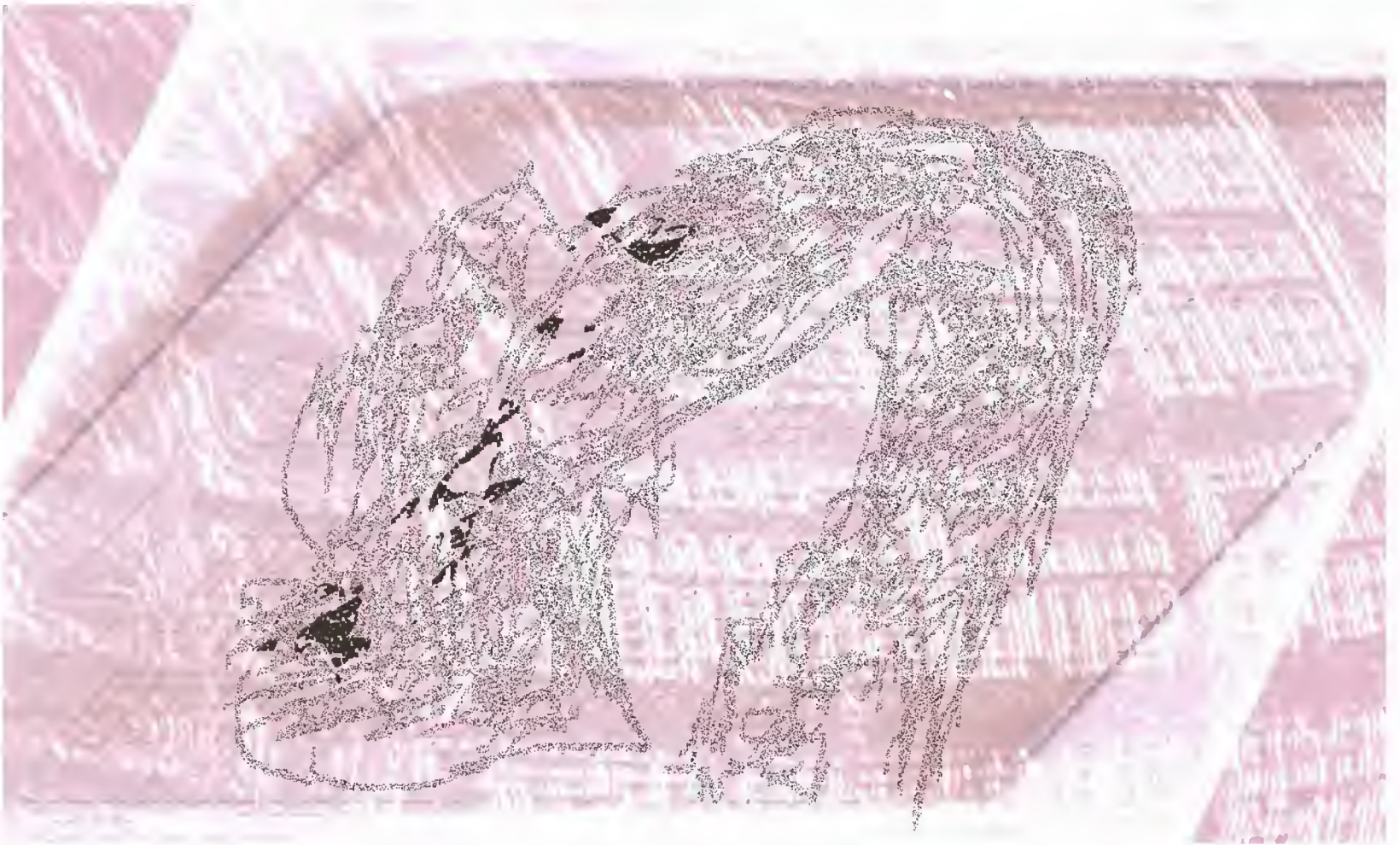


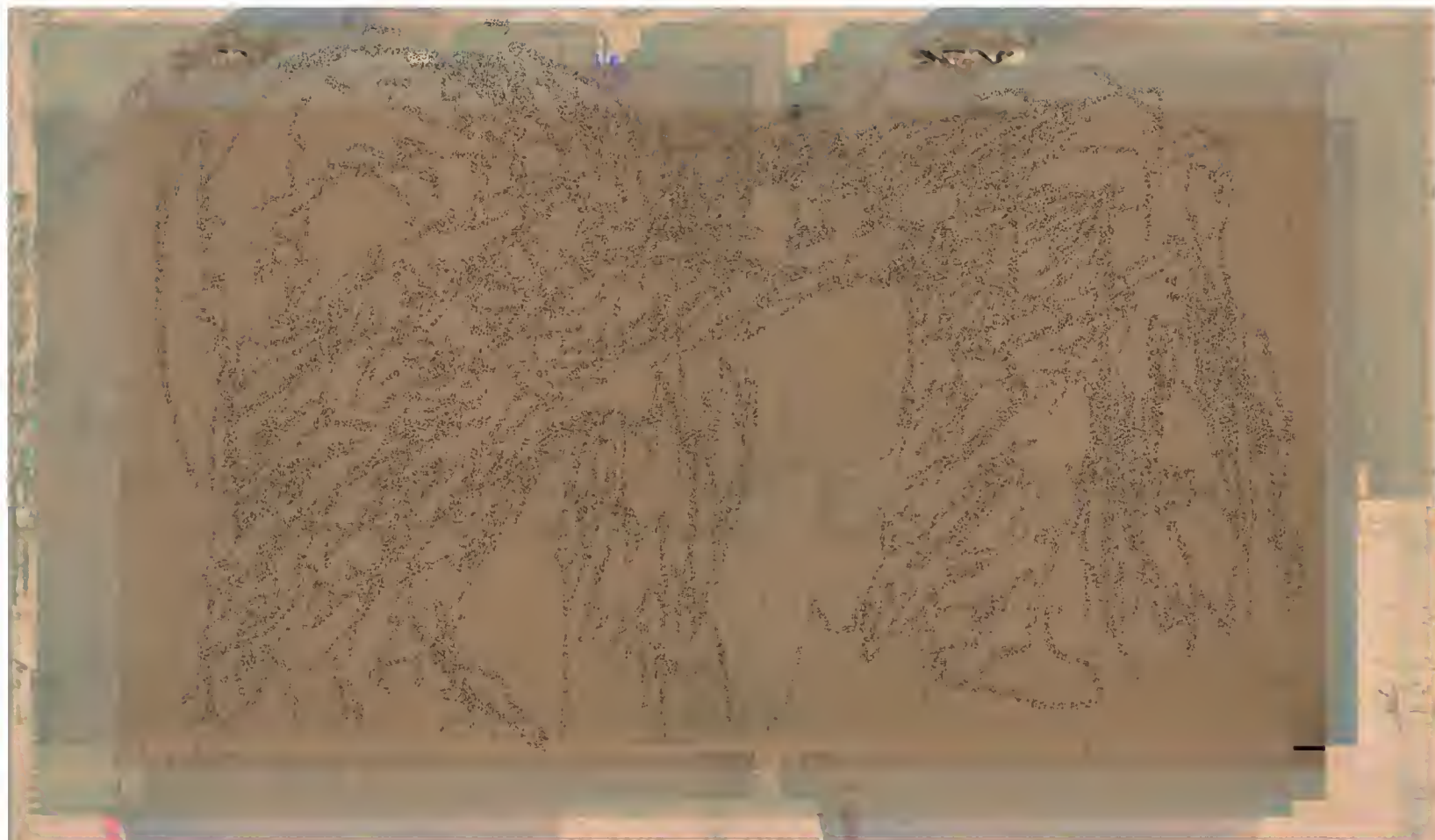


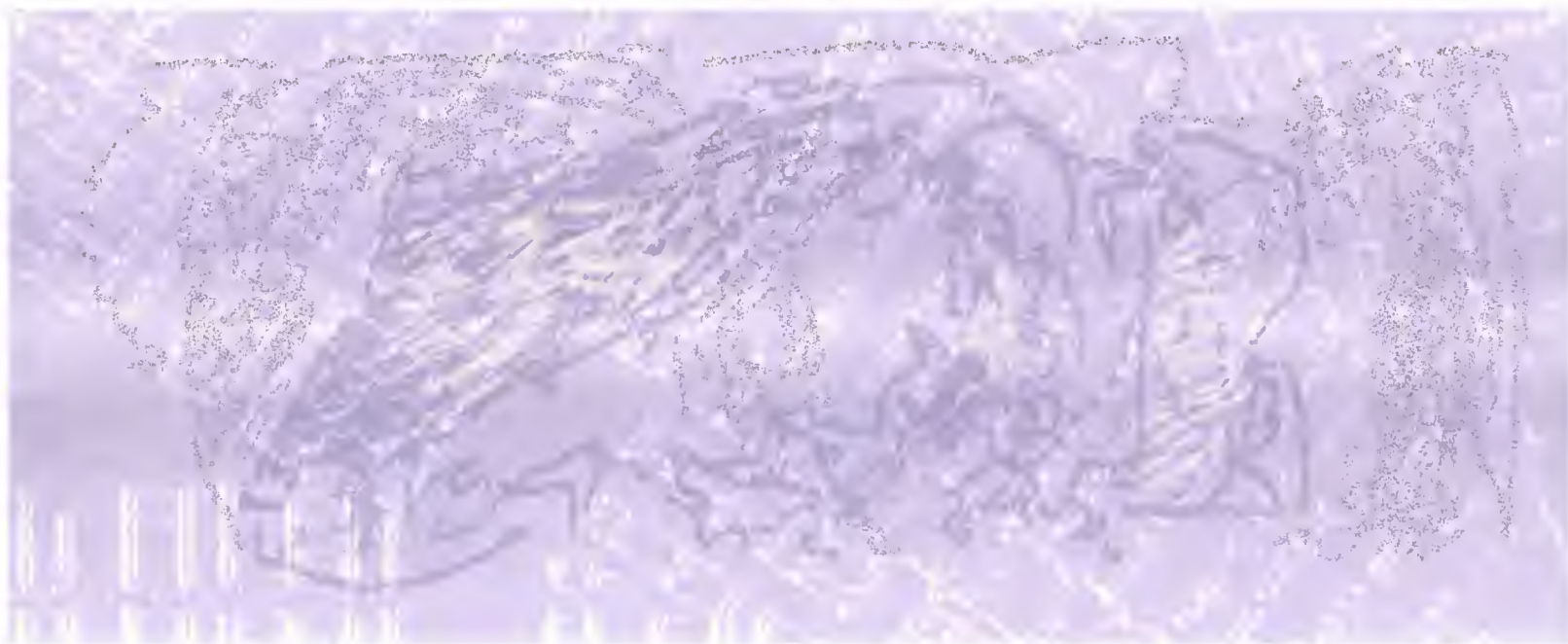


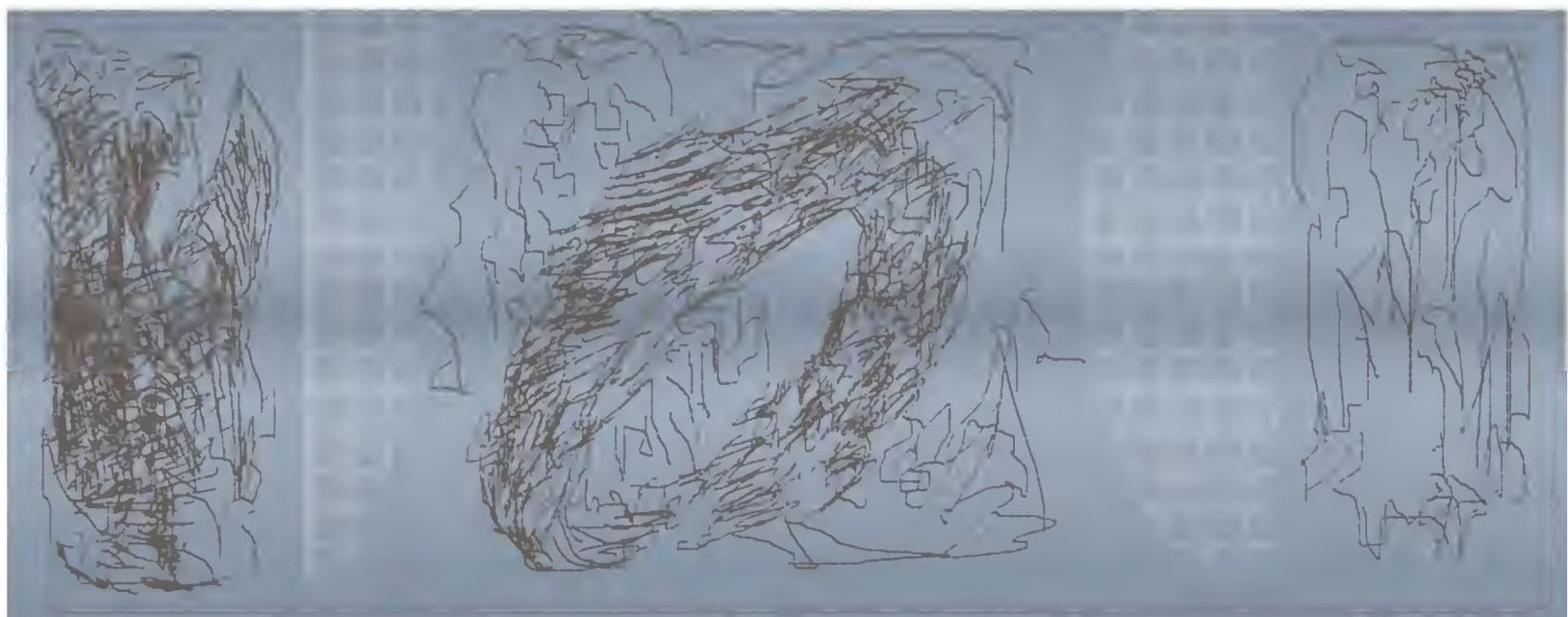
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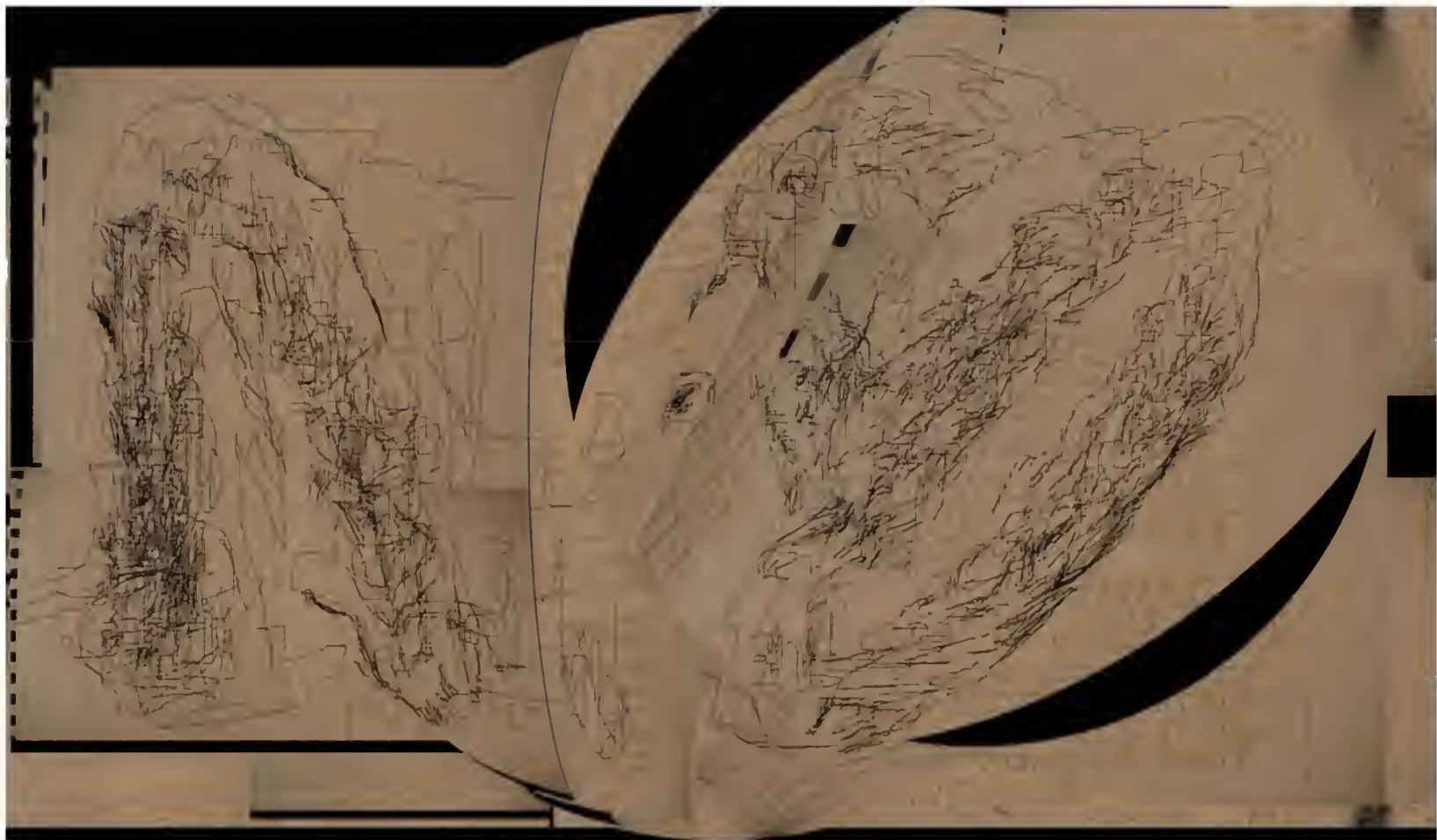


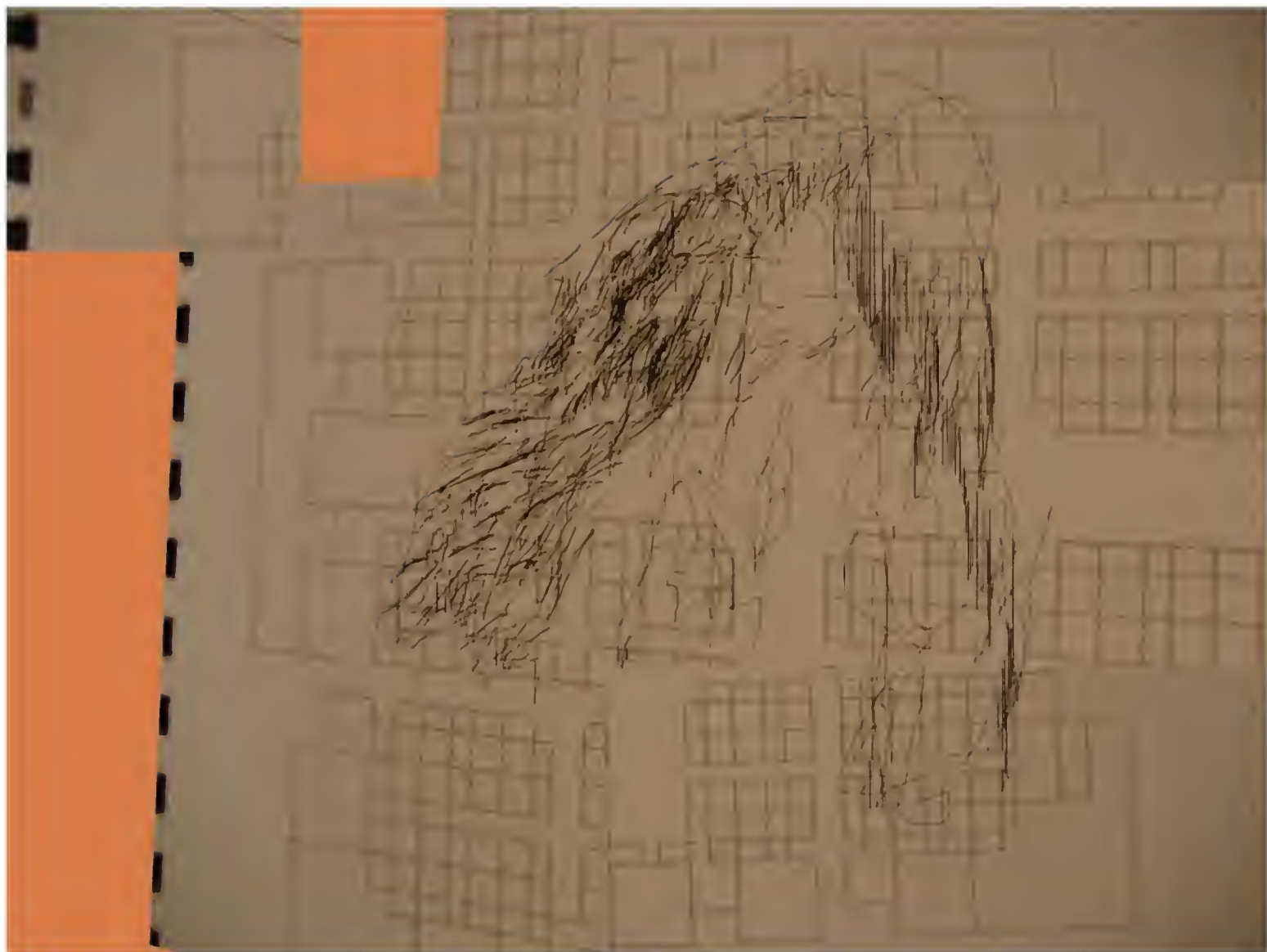










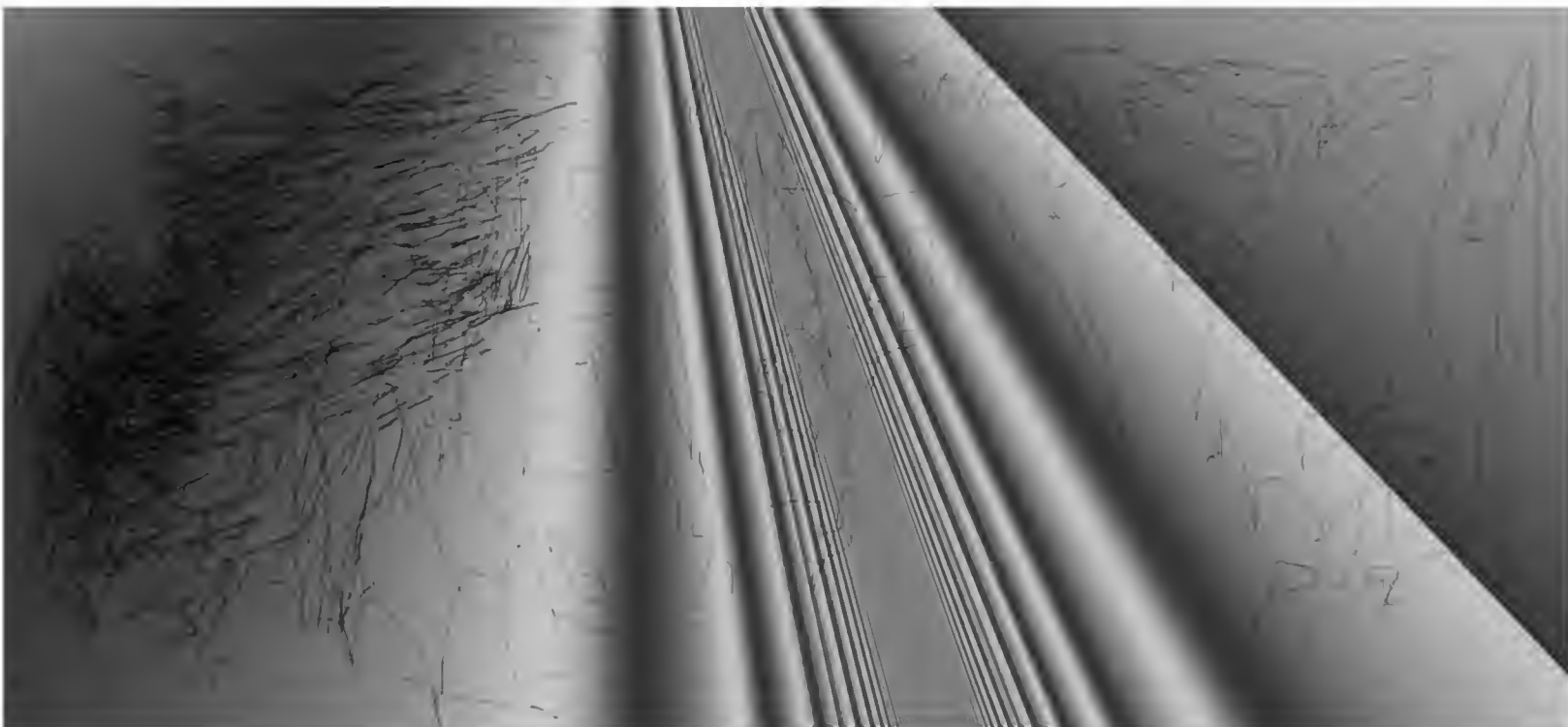


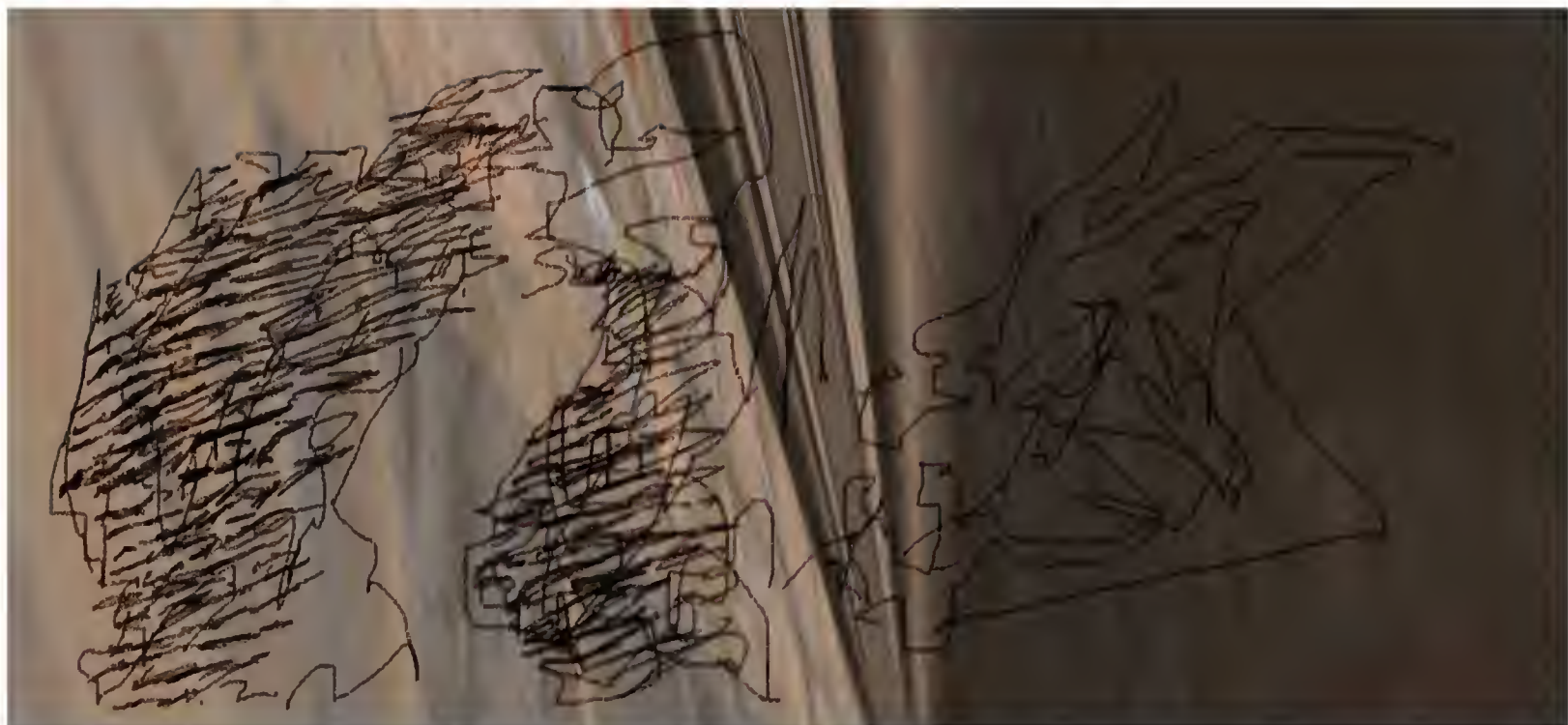
The ramp form as a diagonal within my sculptors sketchbook series is related here to a gold color as pertaining to the etymology of angle, and paragon-paragone. Latter = contest between painting and sculpture in Renaissance dialectic: Pie Angh has to do with tight or constricted (bottleneck) as in anguish taken in the Greek to Gonia or angle (gnosis- knowledge) while also the PIE Ankulo means to bend. Paragon in the Italian meant “touchstone” i.e. a whet stone used to separate good gold from bad. Along the way then the silent H of whet and wet, wheel and weal show inference towards Heraclitus of a dry beam of light is wisest and best... while also his parallel of gold and fire as elemental flux –goods for gold and gold for good in terms of dialectic as a transaction, a ward.

Delecroix' own name as redolent to chiasmus motivates a review of his bon mot towards Ingres as Chinese lost in Athens which consistent therein to his meaning of alienation can be resundered Japanese in Athens to reverse the meaning in the same way the letters Xi and Psi structure “psychology” Xi as inverted arc form and Xi as downward flutter are like Heraclitus of the way up and the way down rejoining on arc to circle... I say Japanese because the culture is linked to PIE, (Indo Aryan-Slavic) and the Budh or cognitive slant on the (PIE) Abhos or material quickenings – bridge and abridgement relate in Ingres' own name proxemics to Ankh (Pie for constrict (bottleneck) and thus words like anchor or anger link to Ankhor Watts or Angora or Bangkok, even Patagonia as Gonia a reflection on “angle” of such ingress and egress per the afore mentioned Ingres. Ankhor Watts refers to the material constriction of material to temple, Bangkok to and Pantagonia to the shape of a country: expansive or bottlenecked... The vectors of my own work obviously relate and idea of Mannerism and Cubism conjoined to relate the block to a rhetorical cascade. (in day to day life we meet rhetoric frequently in politics and economy: i.e. “interest” or “undermining” or “leverage” or “Psychological ecology” or “cultural transection” etc etc). In my sculptural sketch book series I relate the idea of a “skew” as born of this psi and Xi origins in the PIE we see in words like Nepal (fly down) by considering in Virtual realm potentials the more all around idea of the skew which otherwise has an overly one dimensional overtone which it is interesting to undermine and leverage to a psychological ecology of interests through the relief function of art which finds the missing threads and skeins skewed to a structurally reproposable nonsense.

(drawing journal)



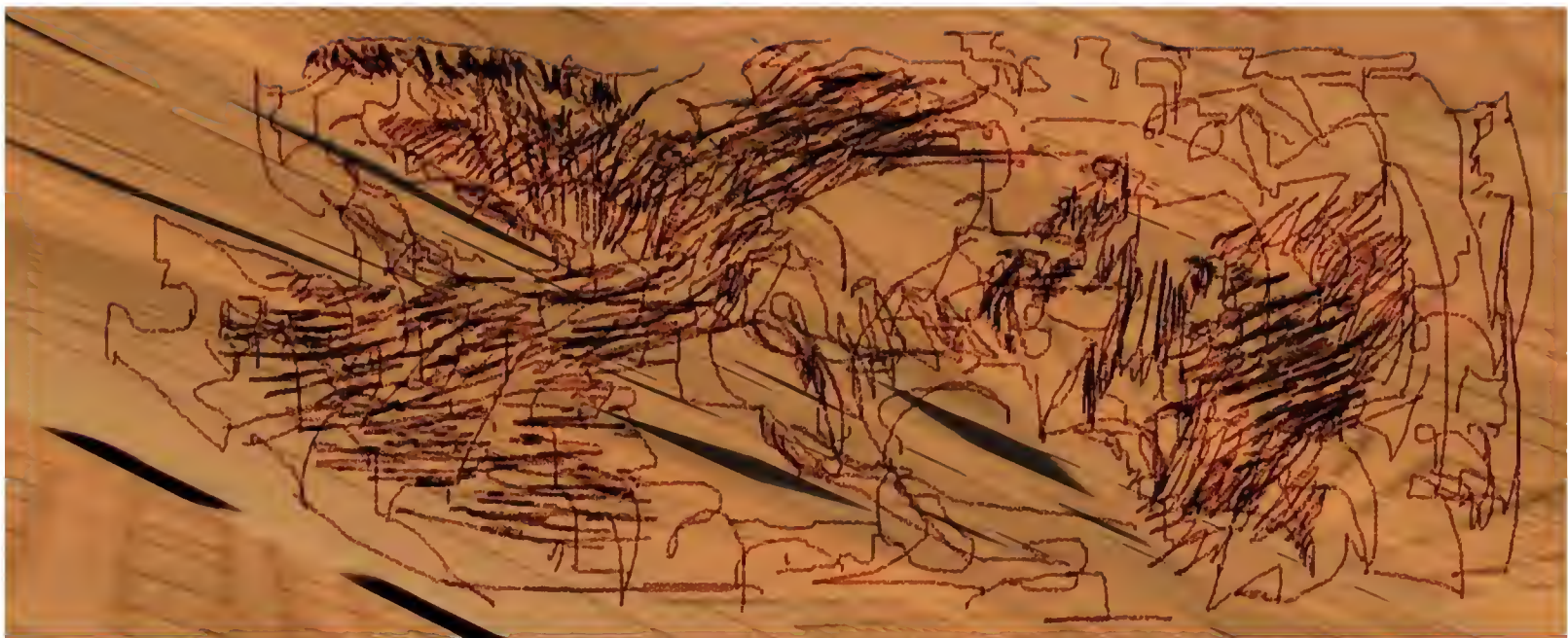




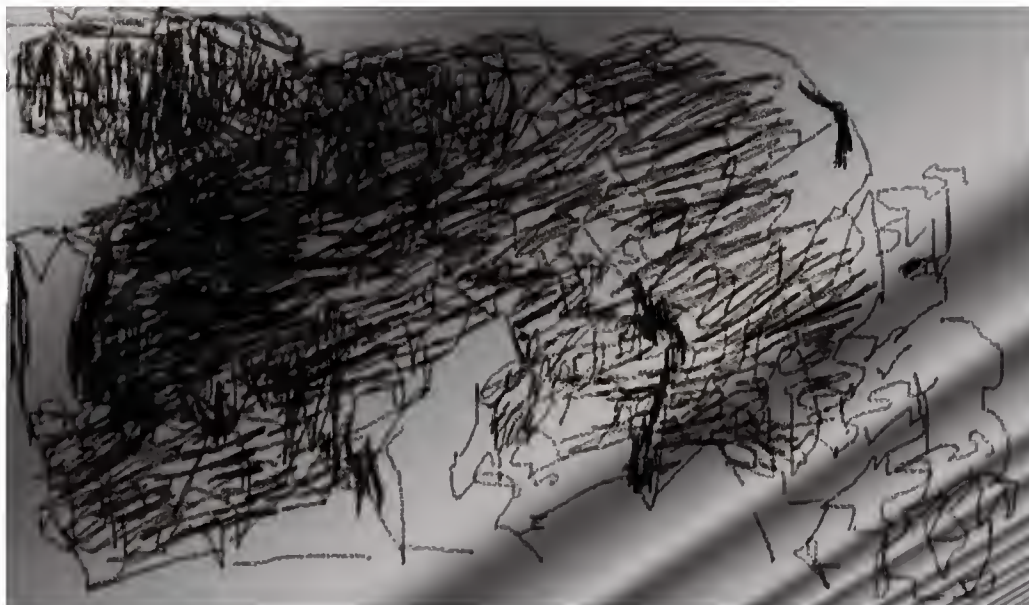


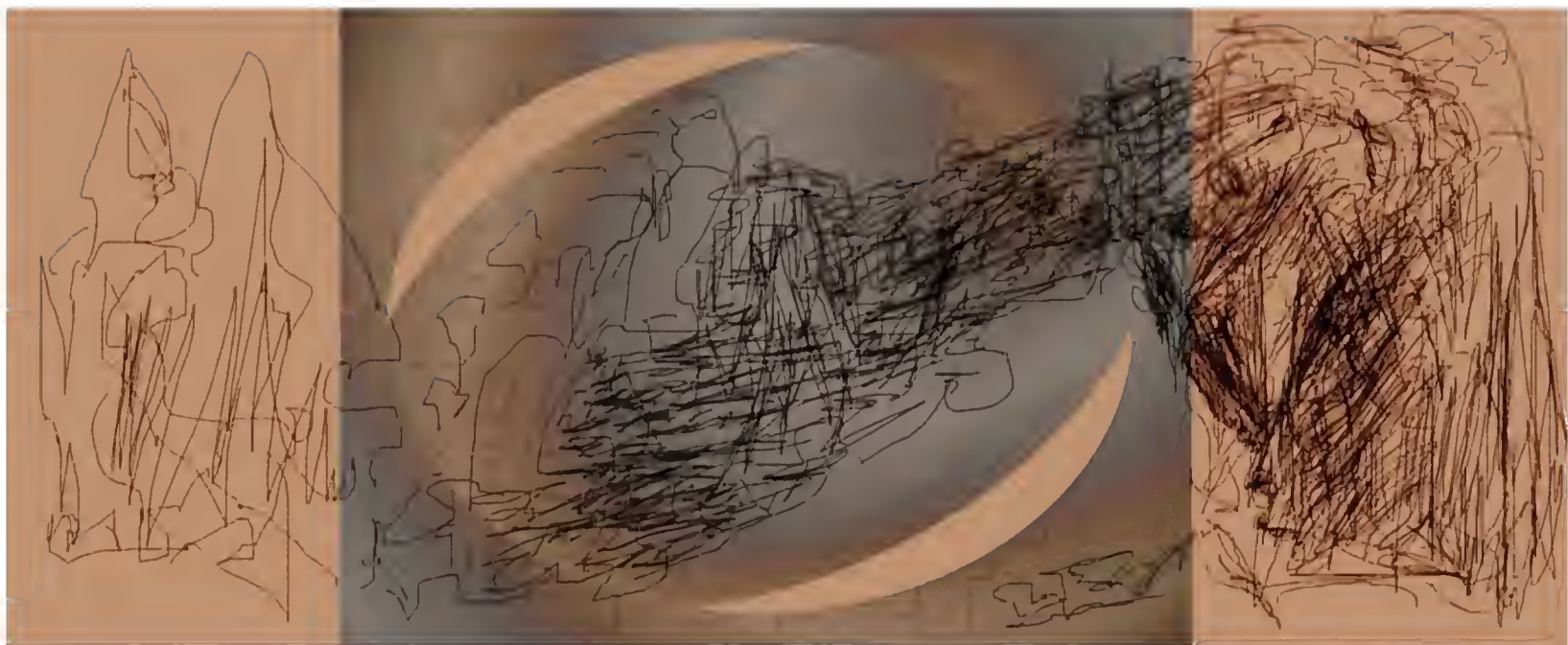




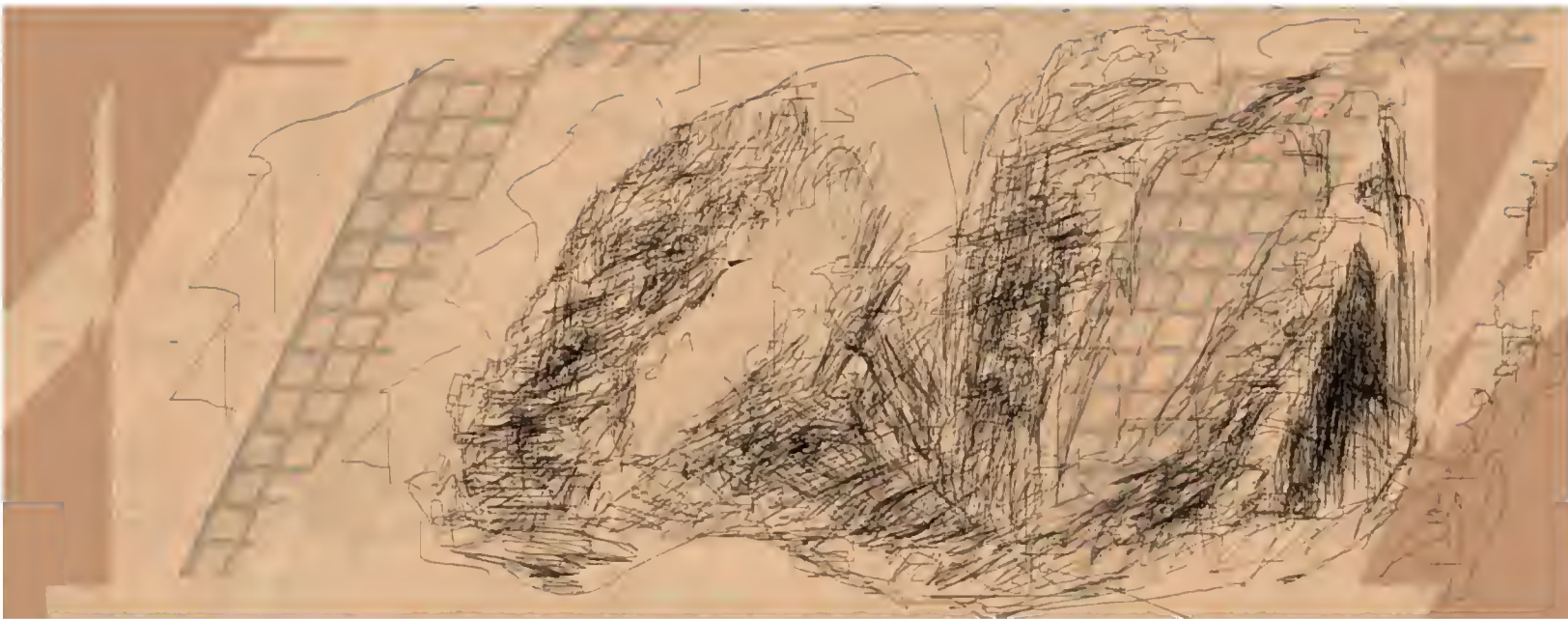


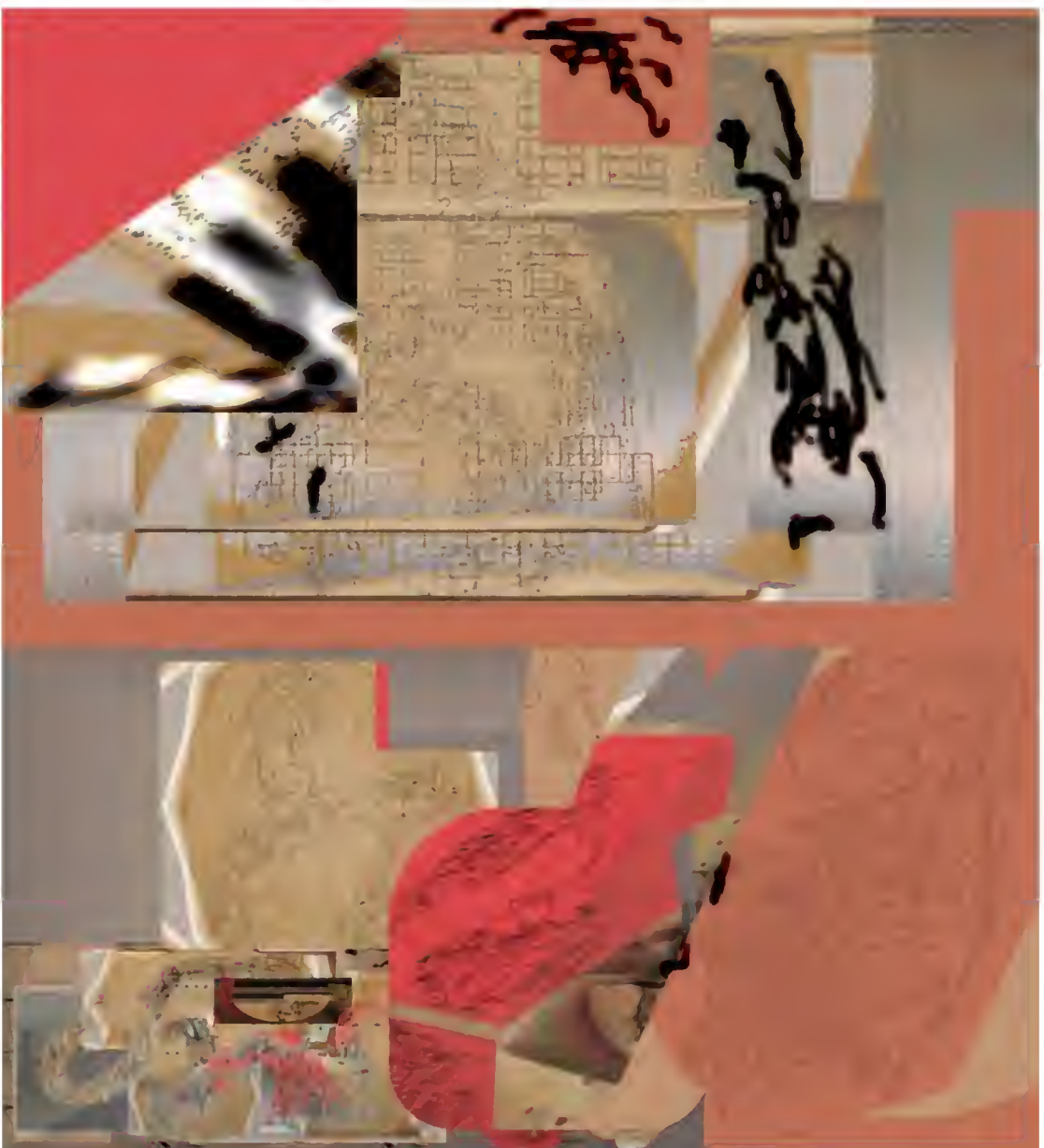


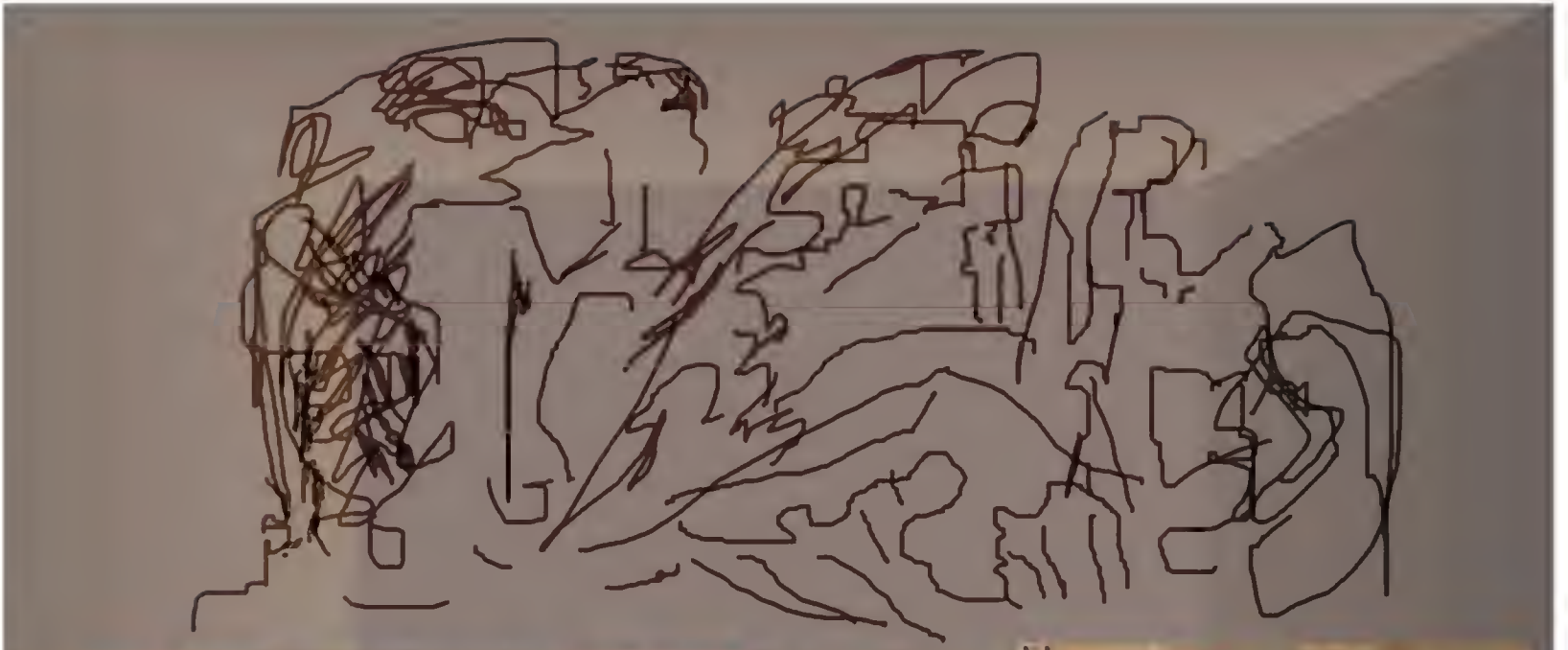






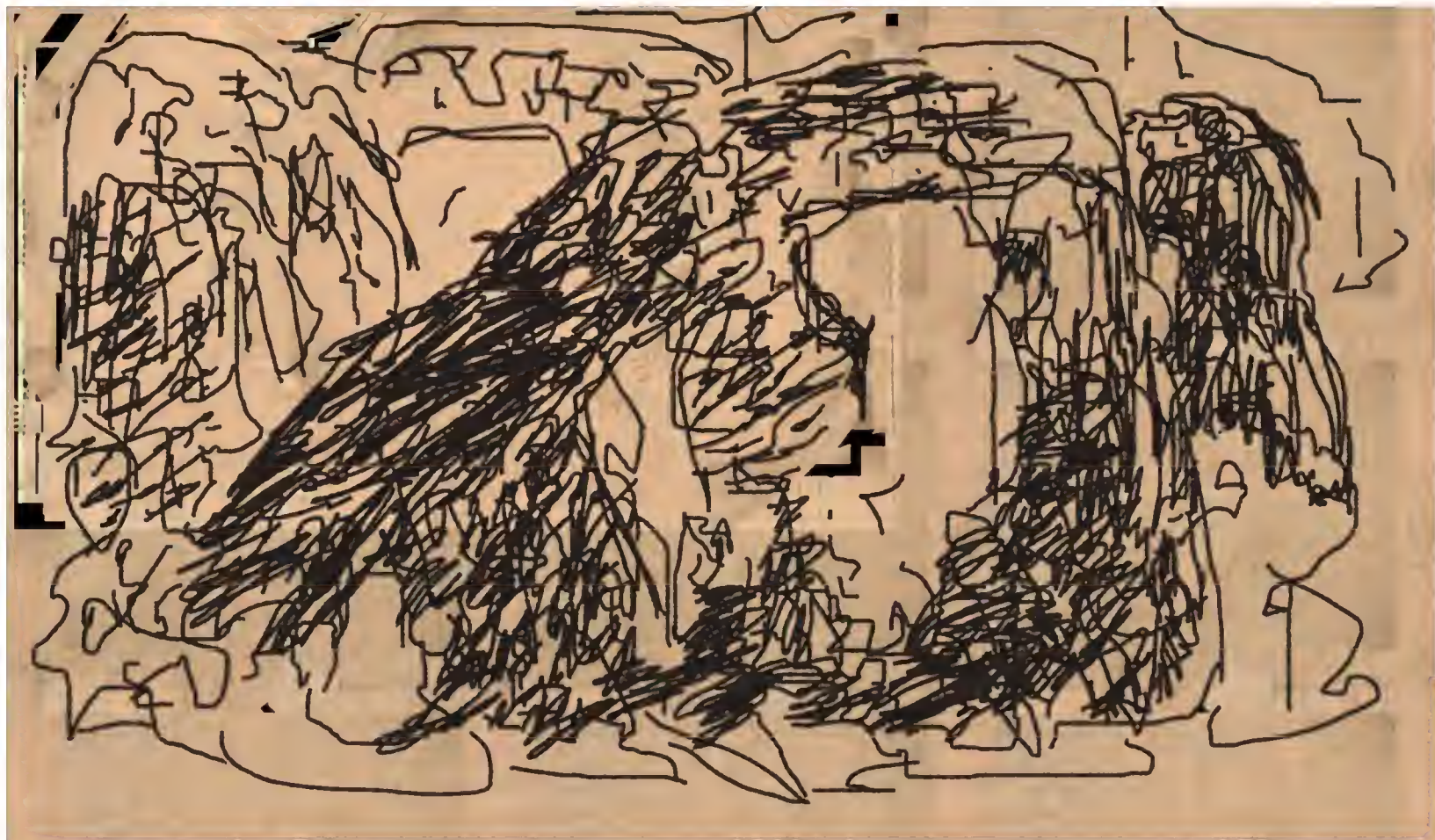




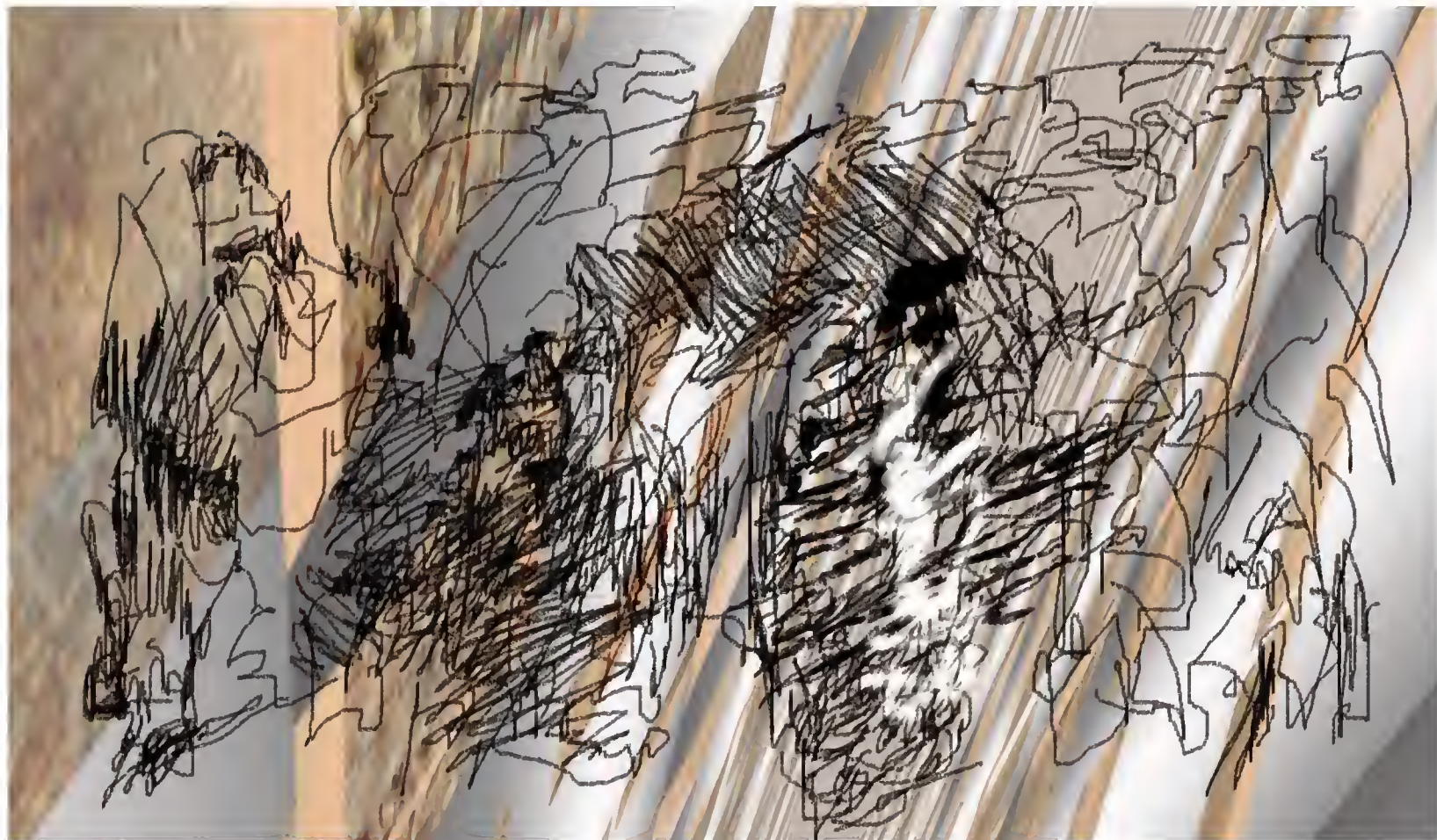


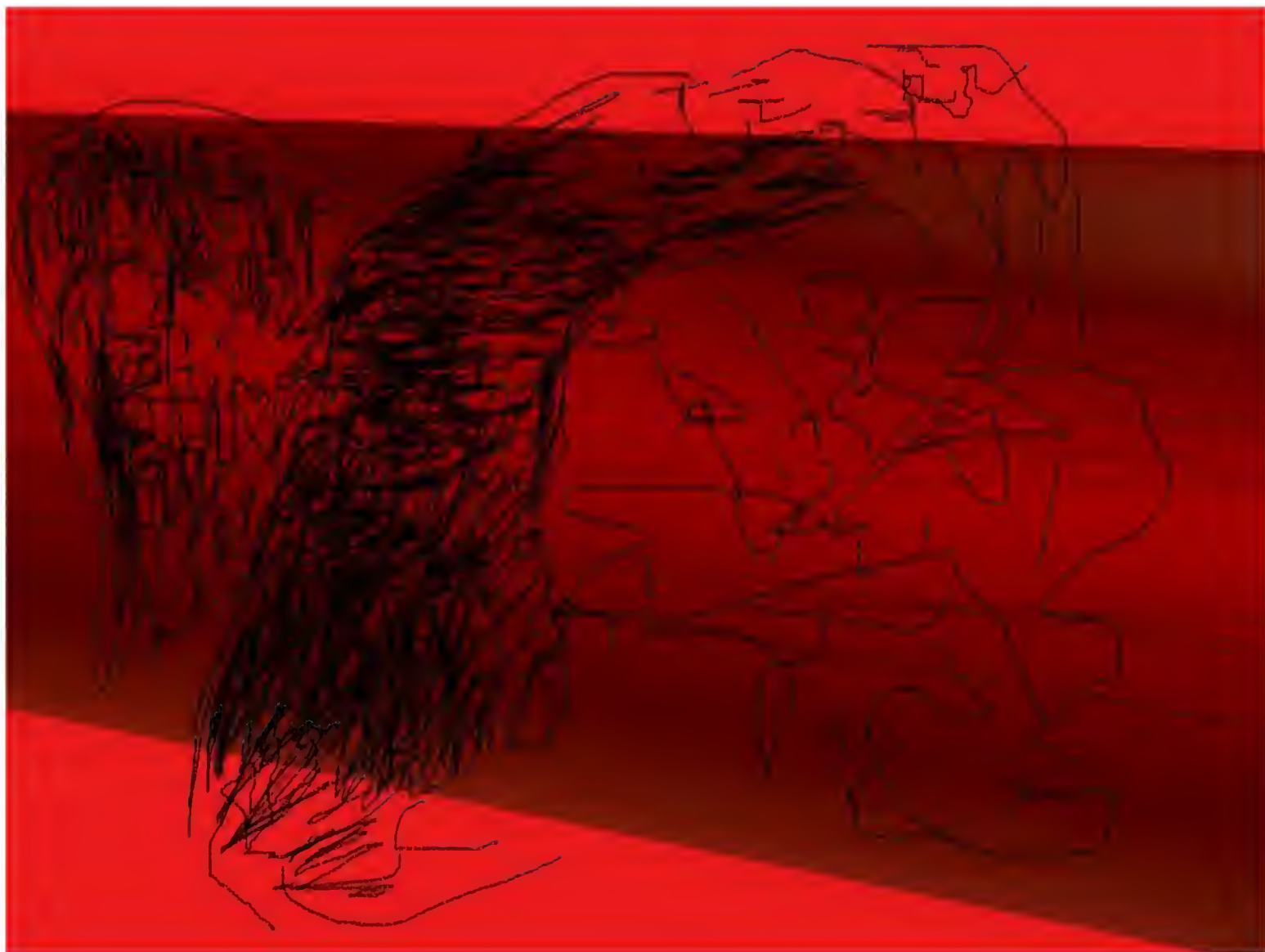






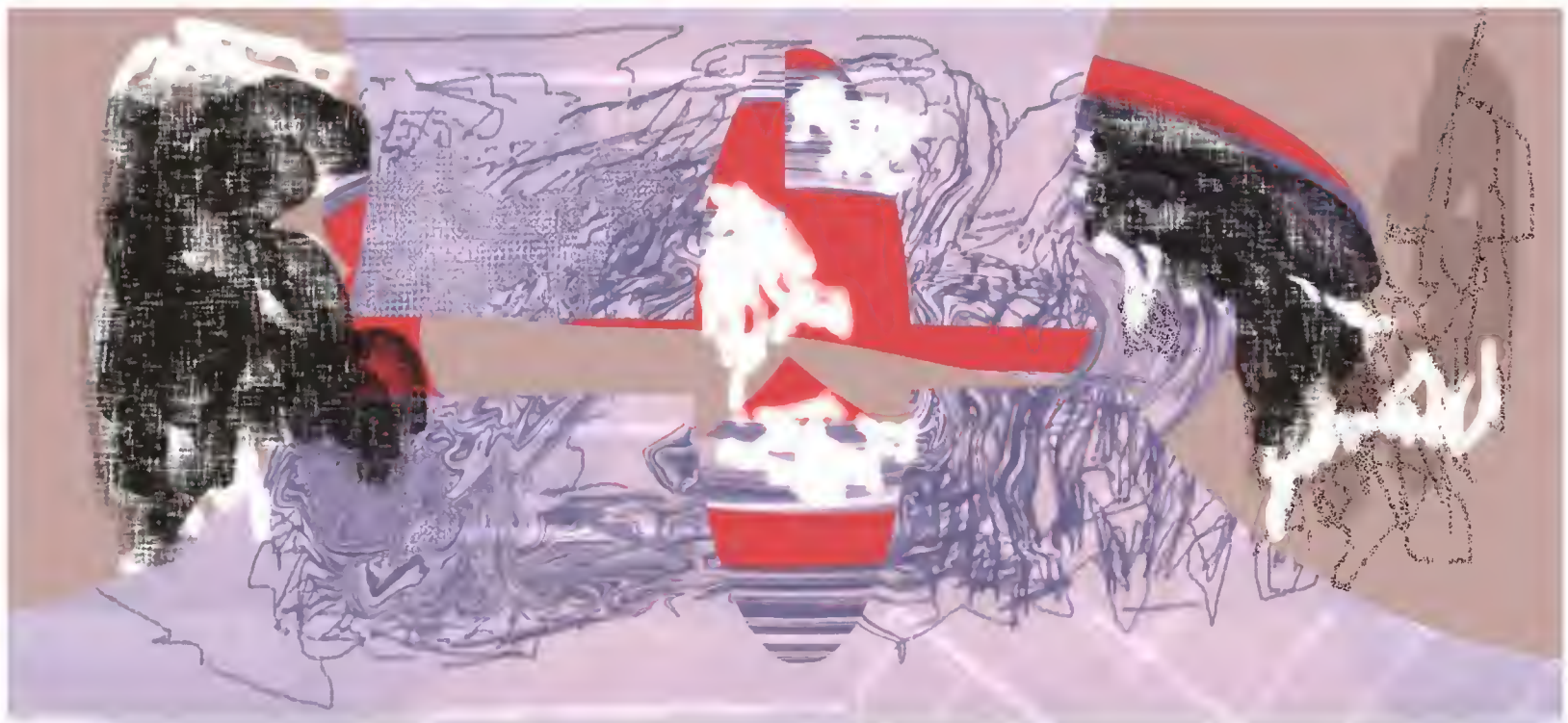




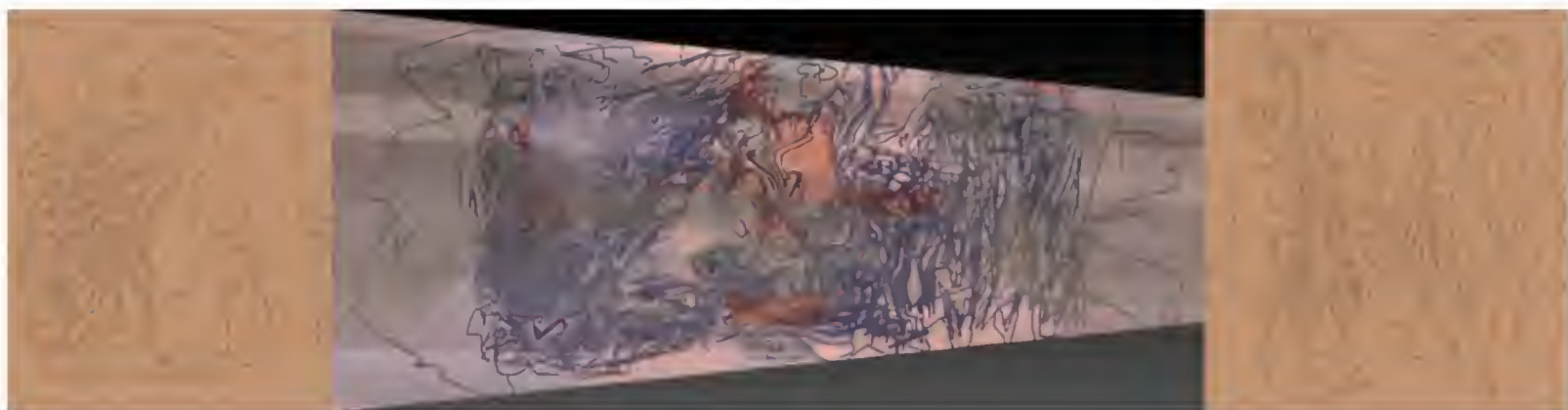








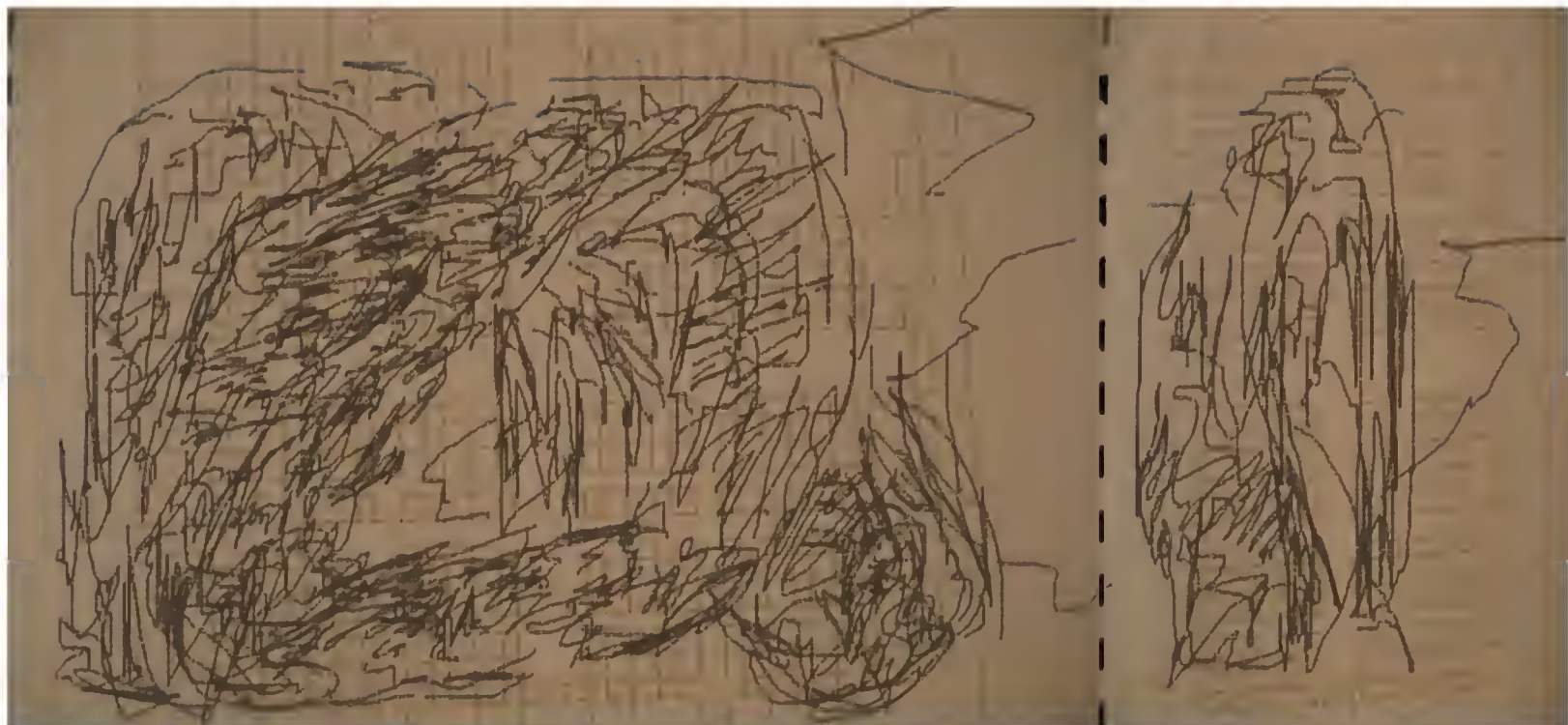






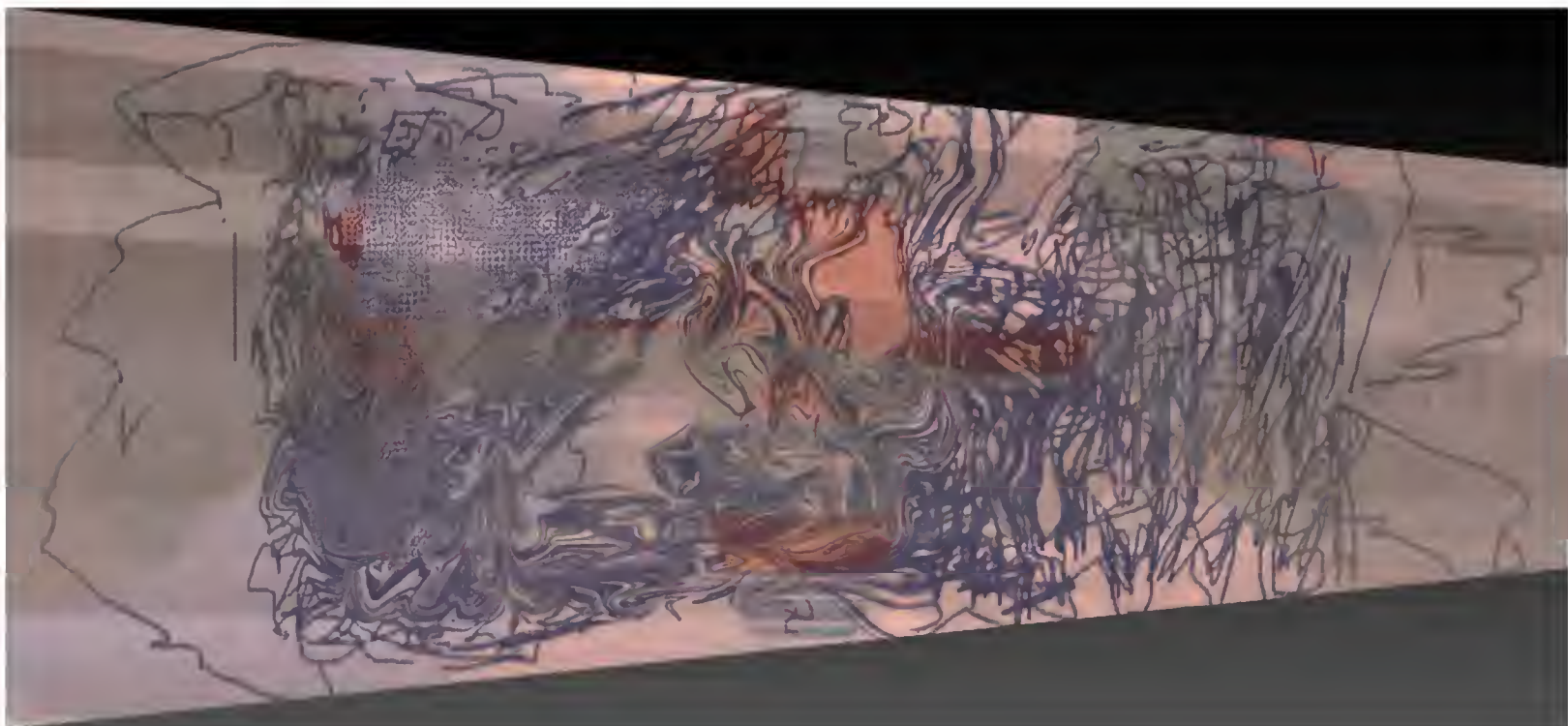








curving Stripes

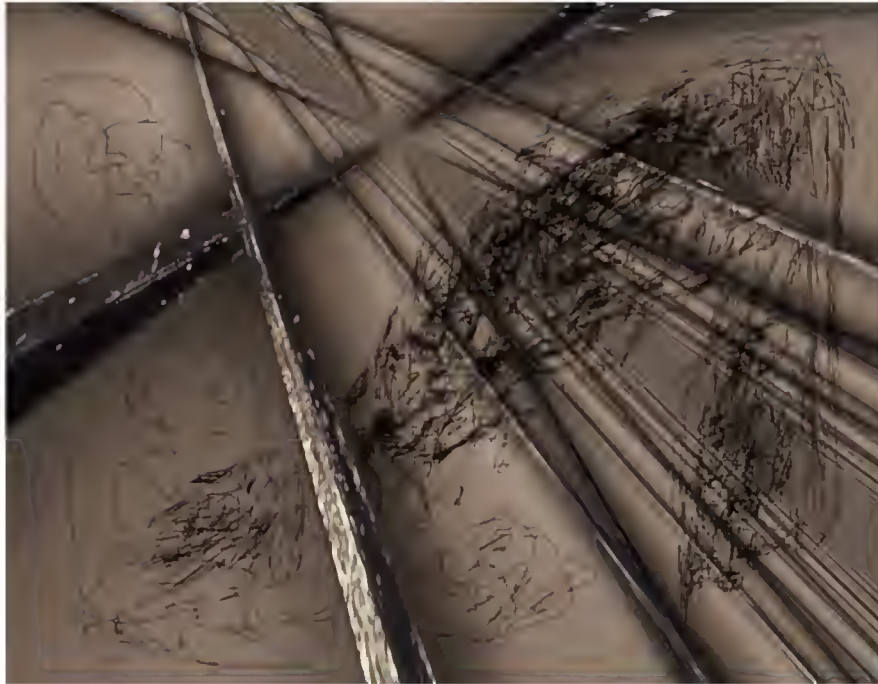




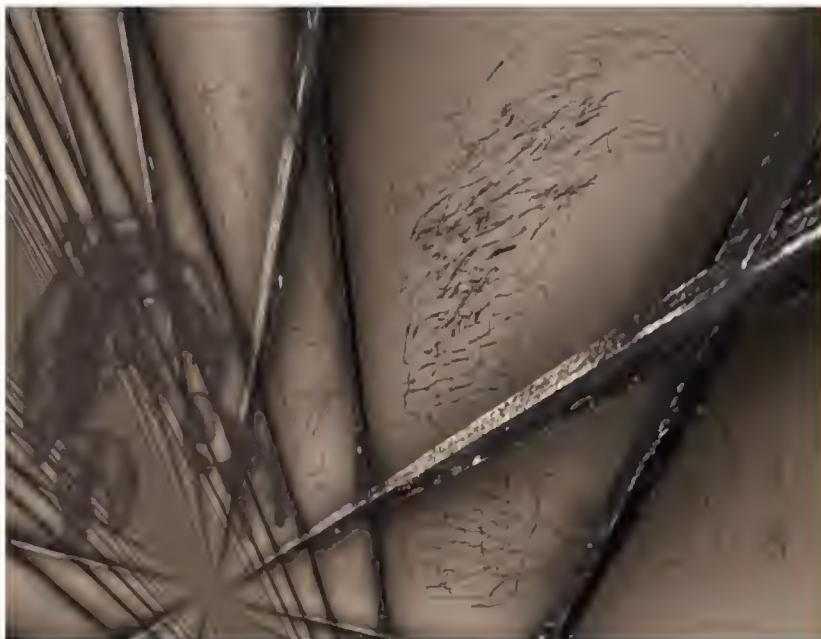


Marina Abramović

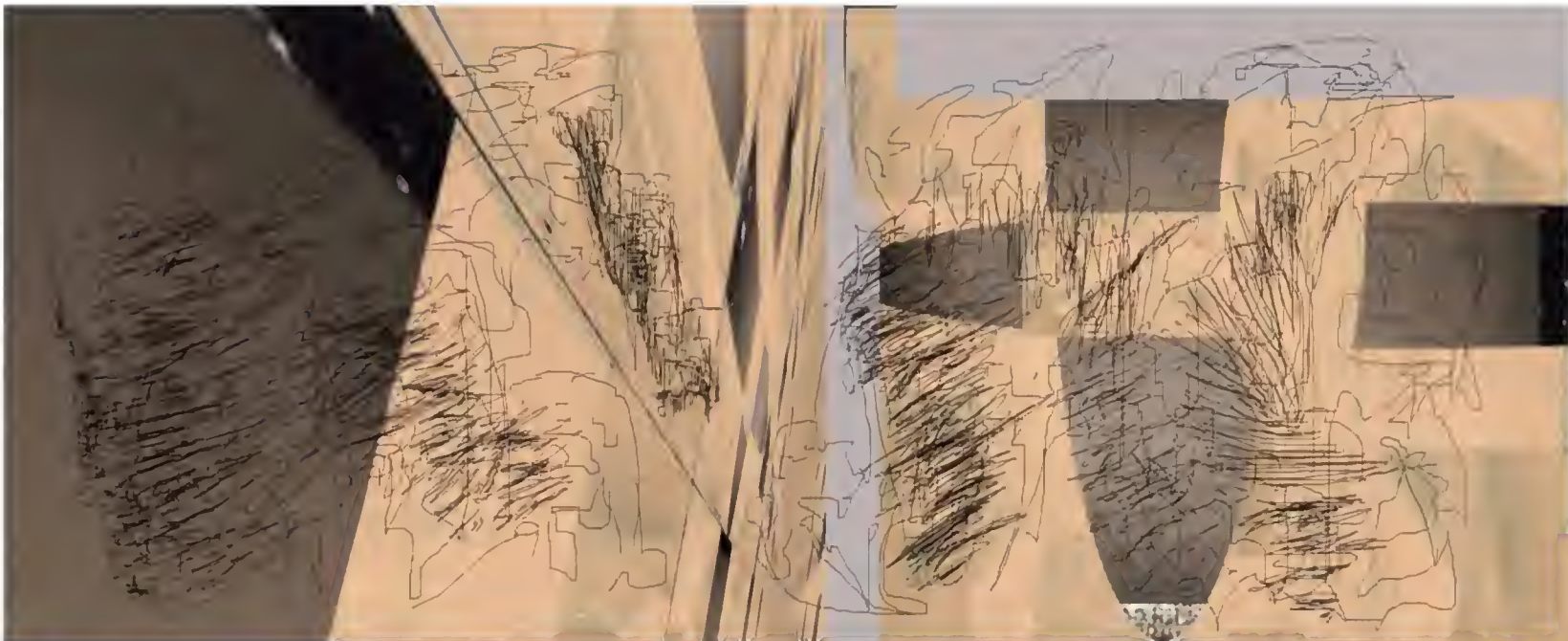




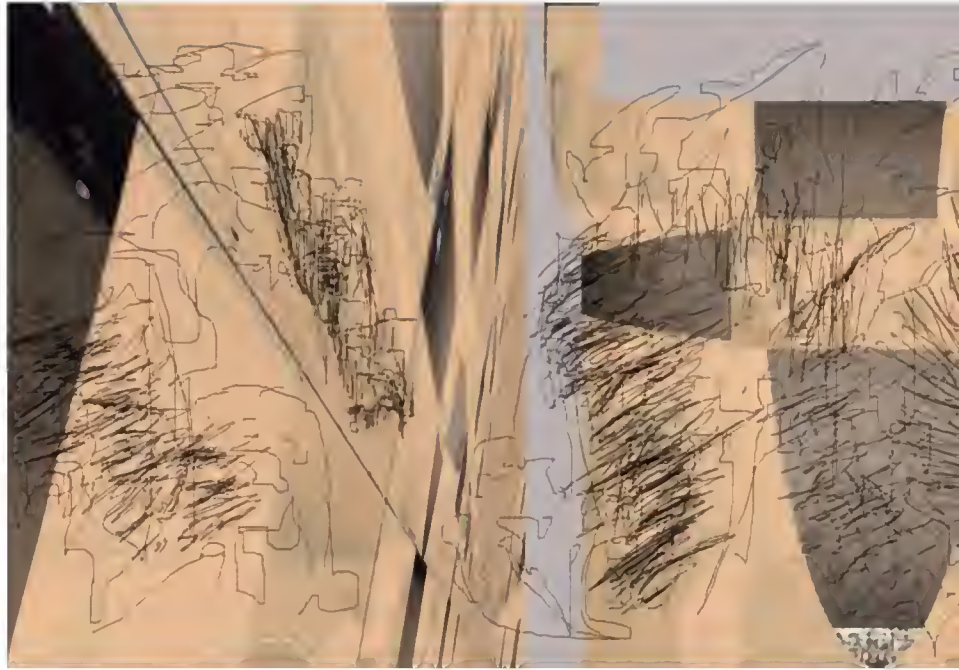


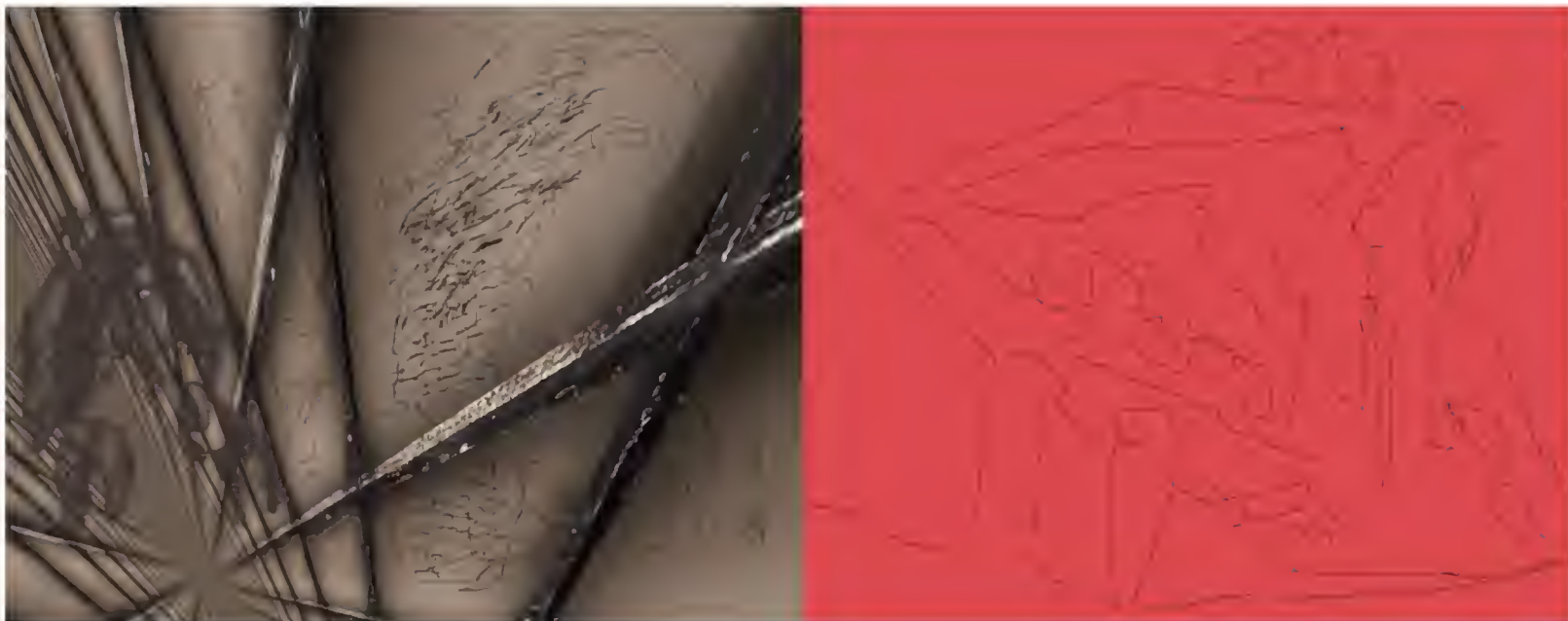






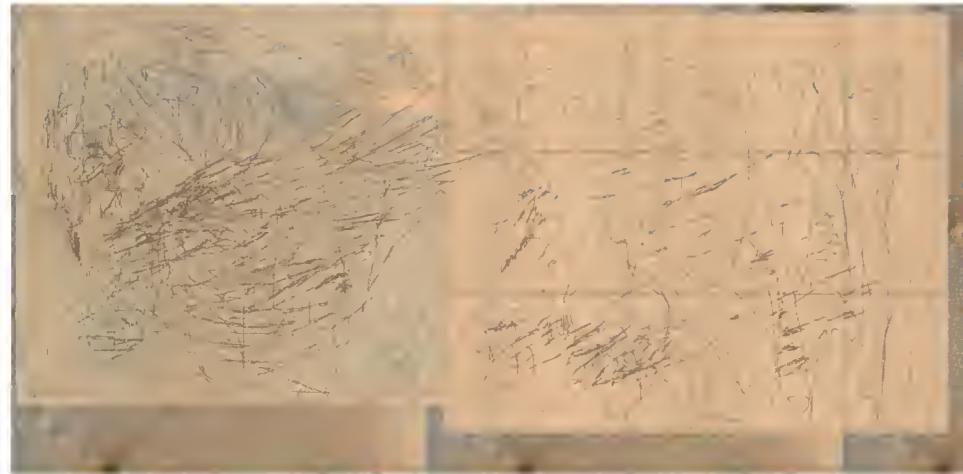
In these drawings I have begun to pair a section that has been rotated and replaced- extended in space forming a vortex like cast seemingly like a curtain wall sculpture – with its original field structure , and in the drawing quality then the hatch as a kind of core section has the same mobility of reference as the overall process.





Parsley parses Sagely Rosemary and Time:

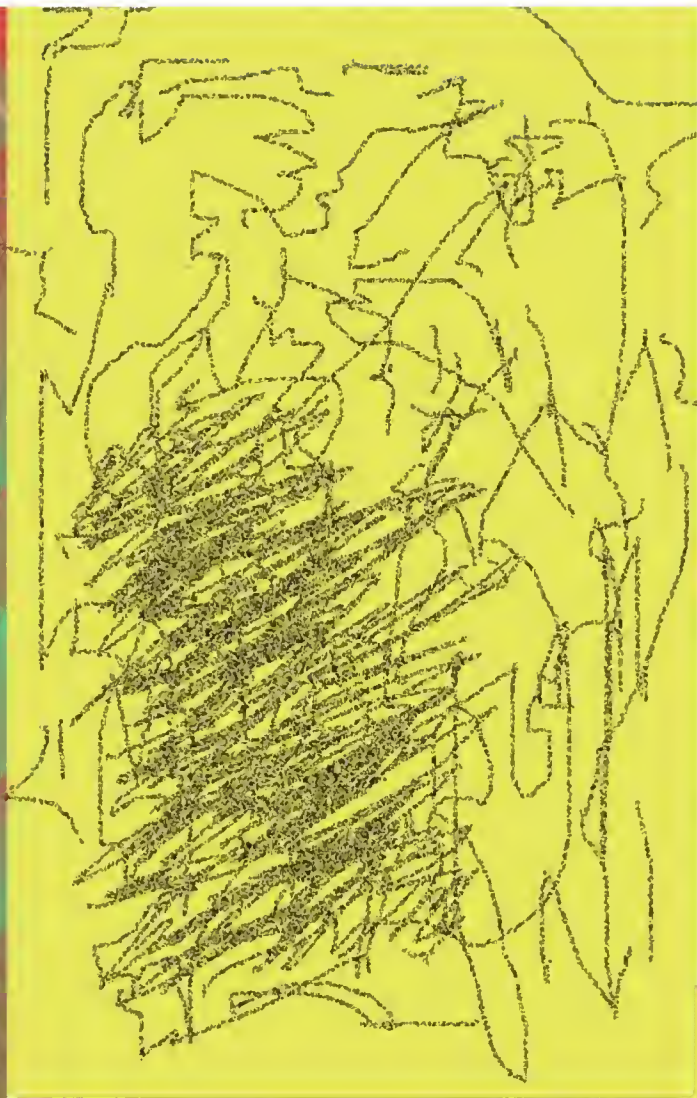
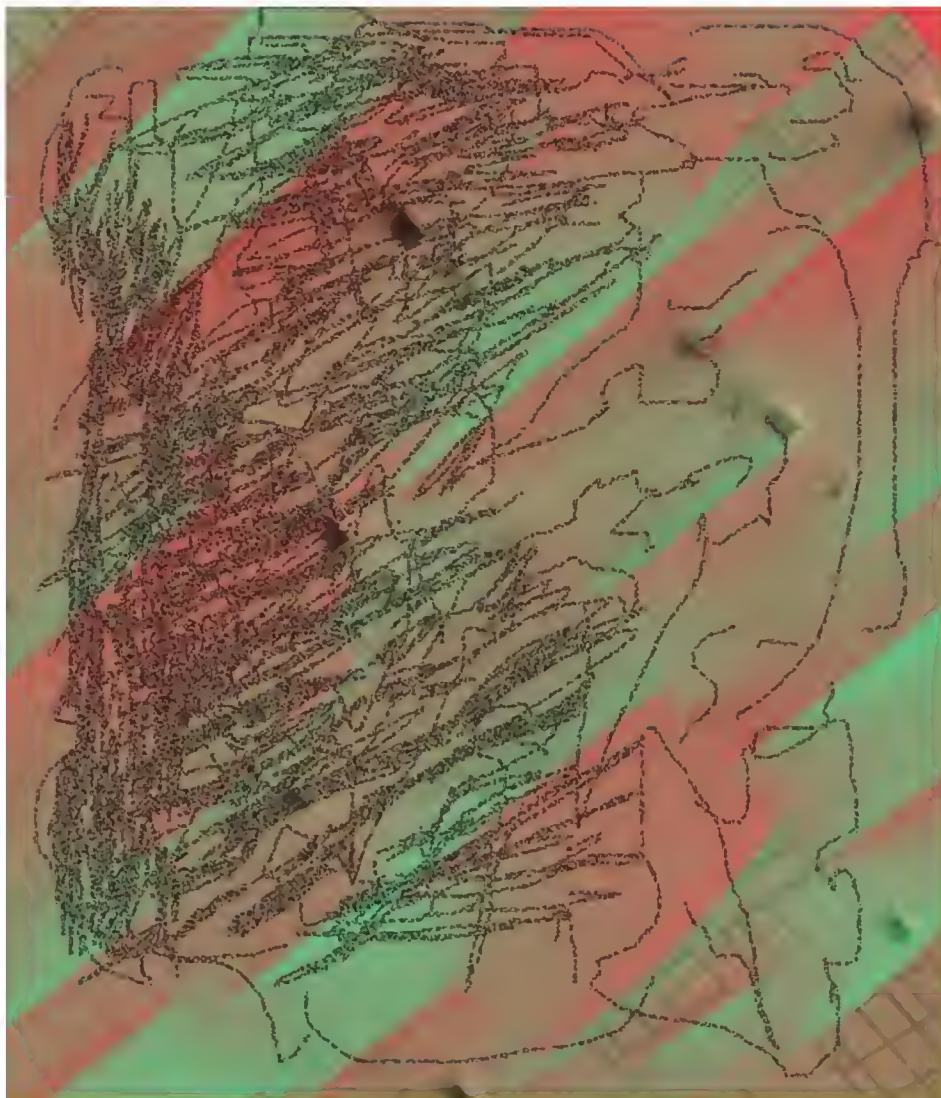
Scarboro Fair is a Renaissance Fair (extravaganza supreme) in: Texas.... Since the Humanism remains to be reimagined in our contemporary toils the first idea that occurs to me via Duchamp as Inventor is to design a booth towards art and language relating Renaissance drawing and the Hanseatic league towards art and language domain of Humanism proper and recoverable in particular to the emergent voice of Esperanto by which then the trireme matheme threads of culture interlacing the Magi through Nation States as Verona and Venice and Florence can mark a kind of speech therapy to culture as language domain of inflection inference and trope building find in the site – scarboro the germ syllables Skhar (elicited of Mola writing on Brancusi to essentially stage a parallel comprehensive set of cognates from Serra's famous list of sculptural words (serrate) in which gravure through speech meaning and making zones interlace material states of which boro likewise devolves of the idea of a ward namely of Budh- consciousness the flux of the magi and Easter influence out of which Buddhism, bridge, brogue brat and yes Budweiser are of the cognate.



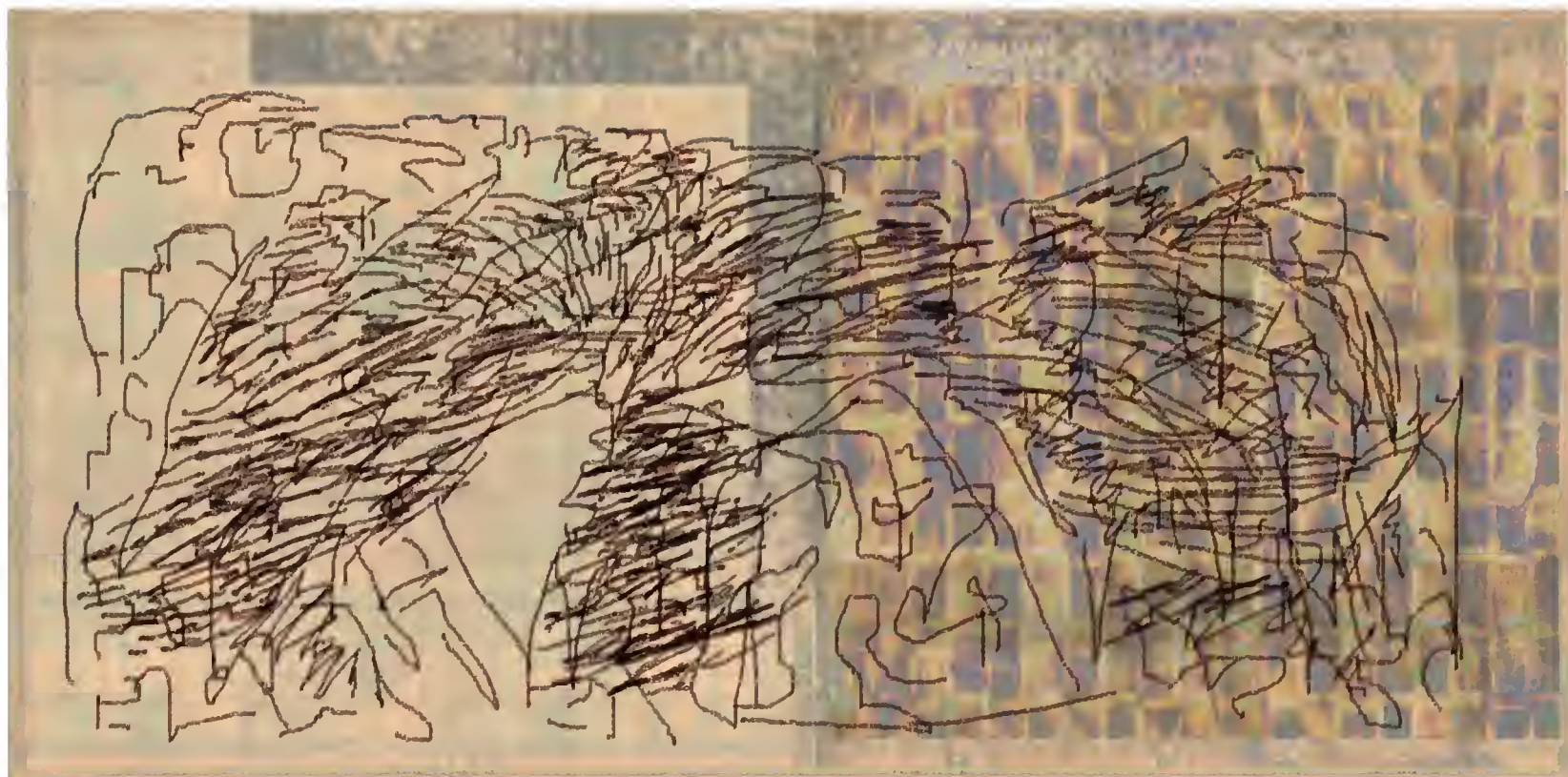
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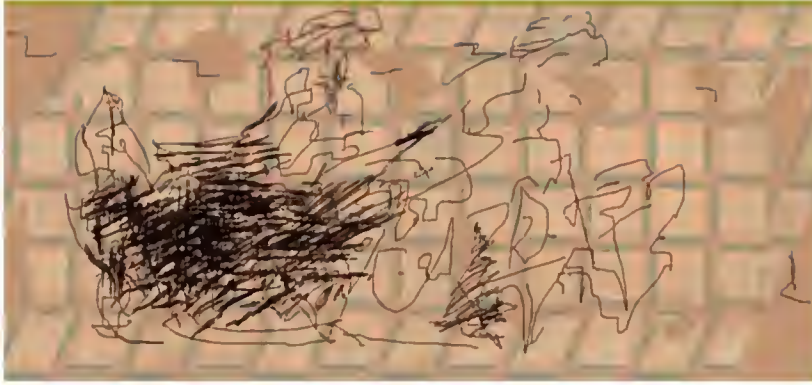


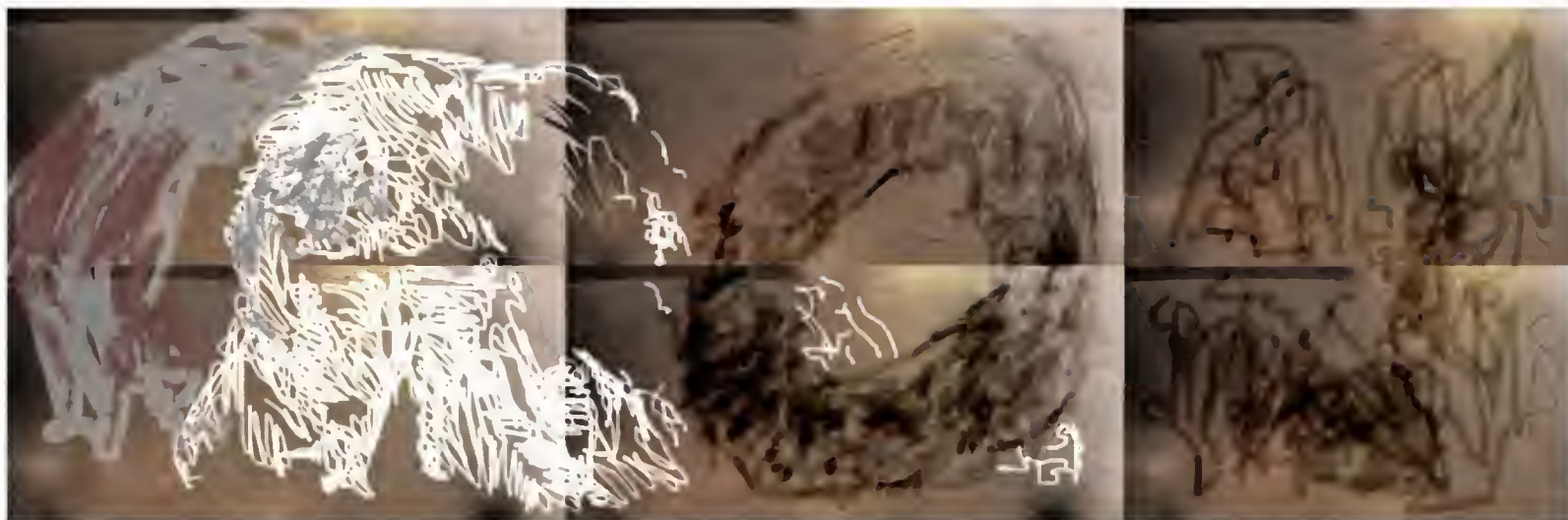




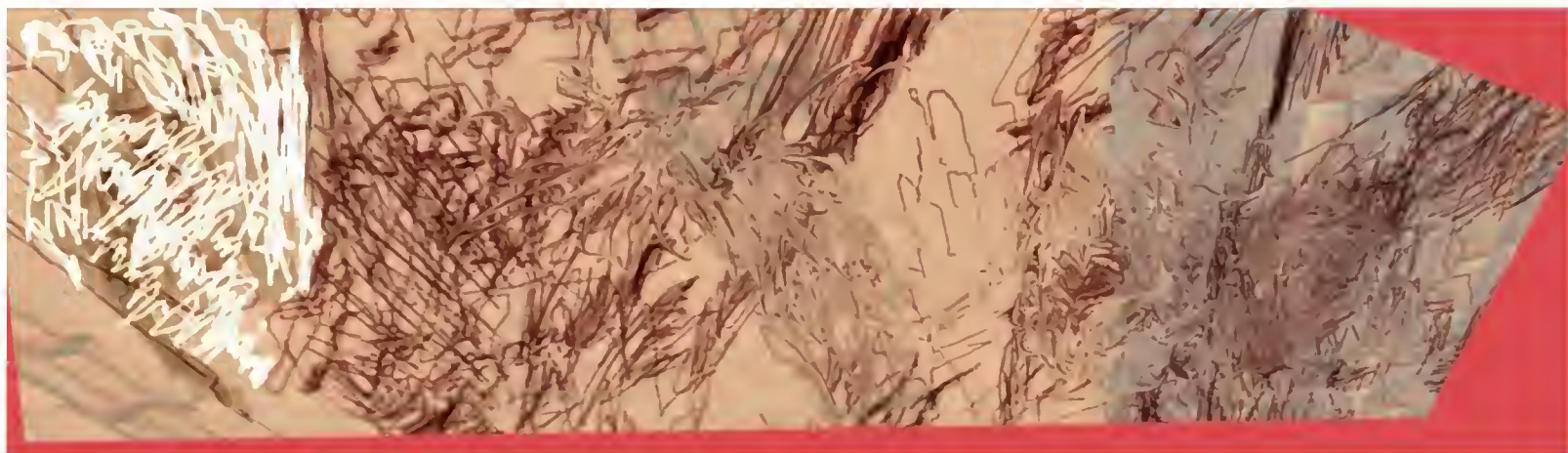






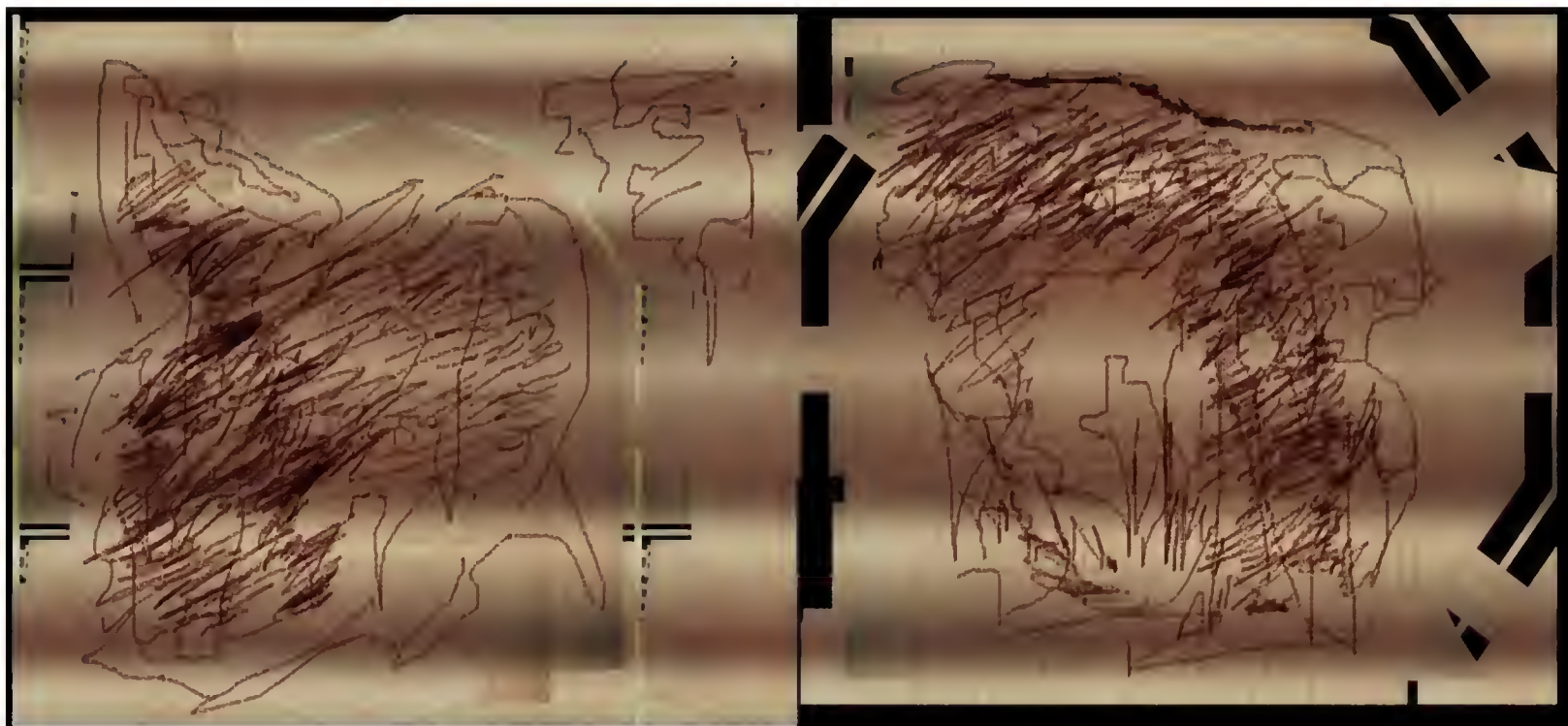


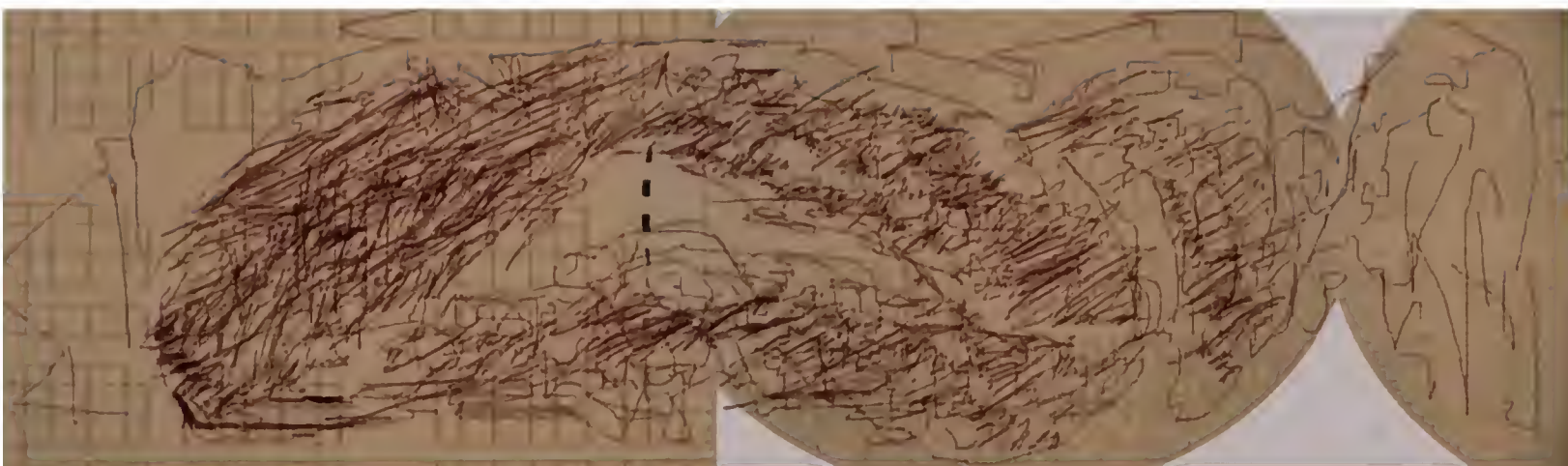


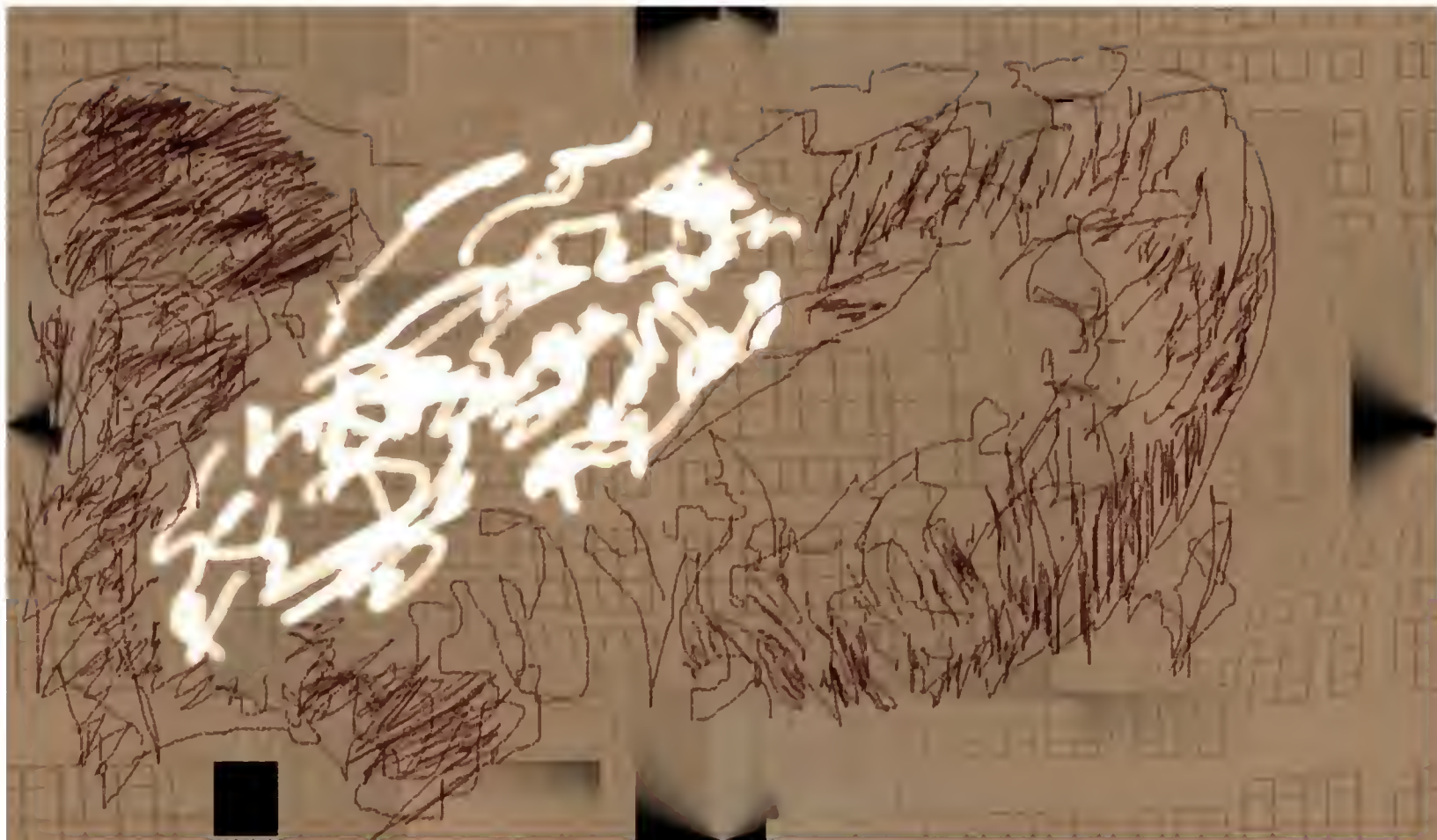




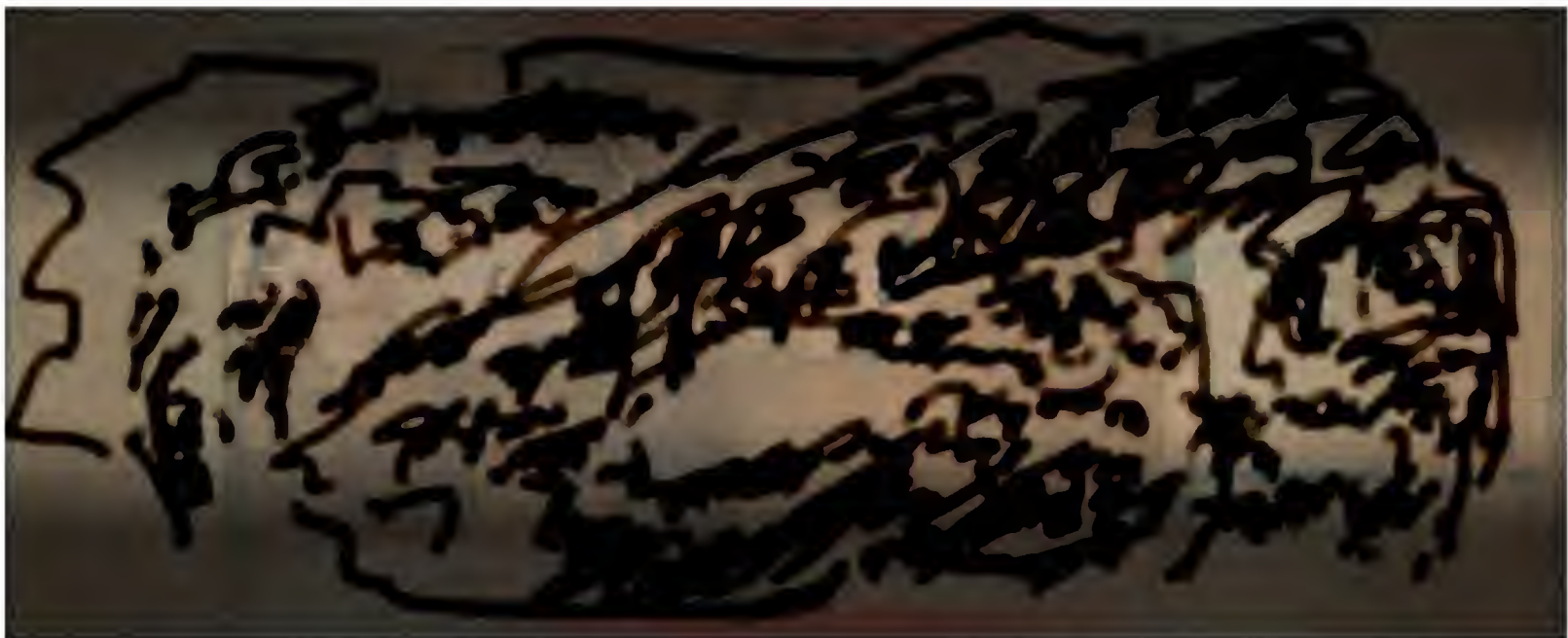






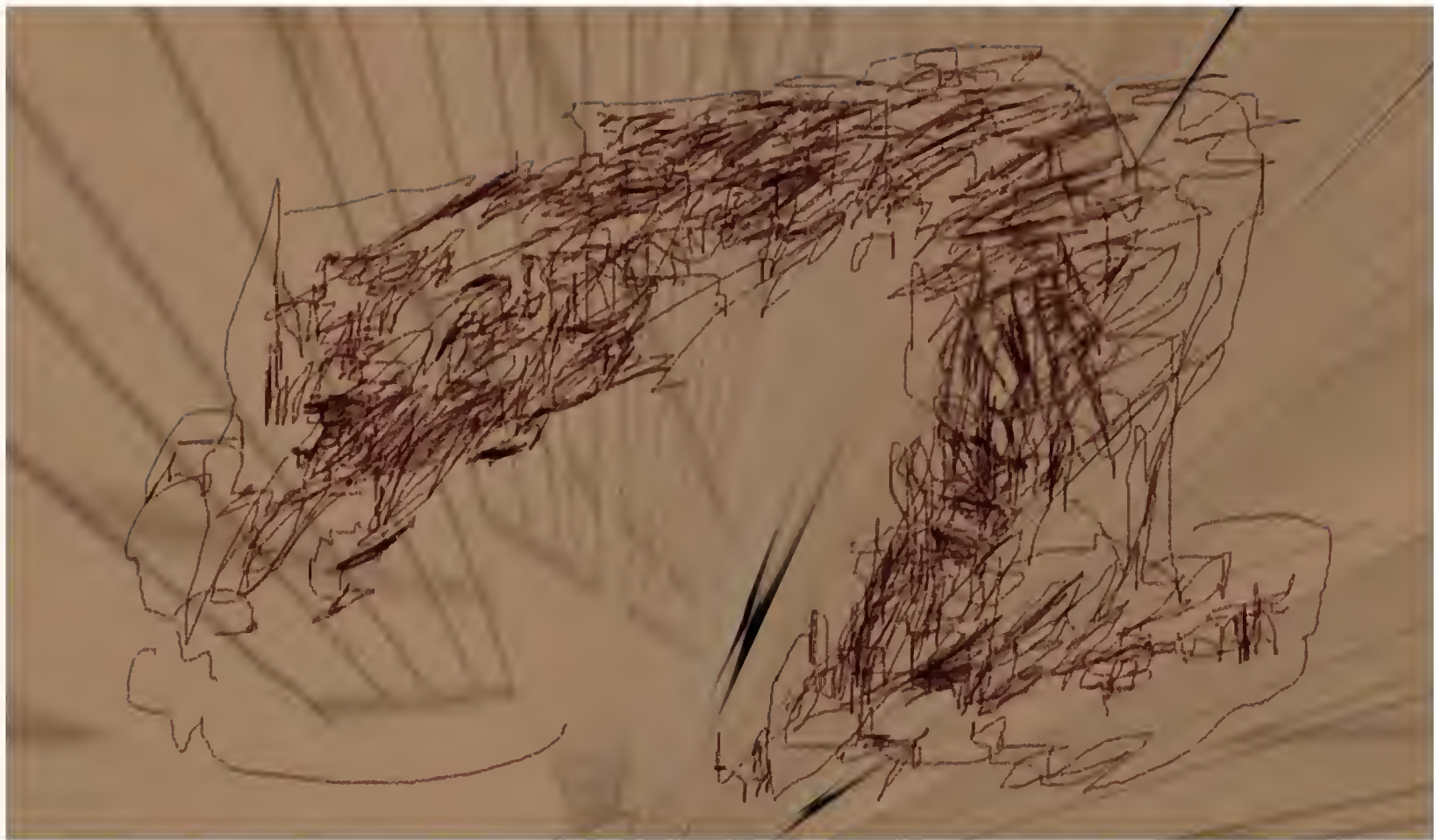


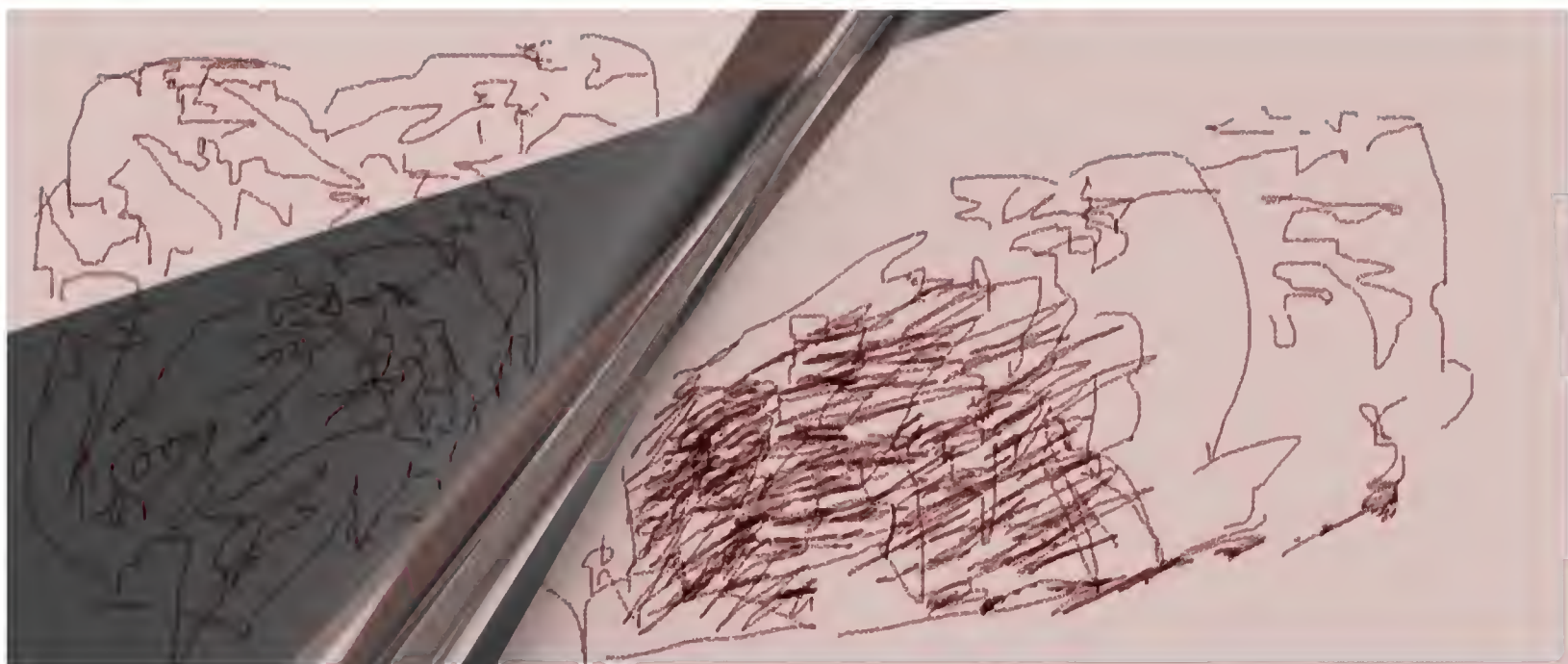




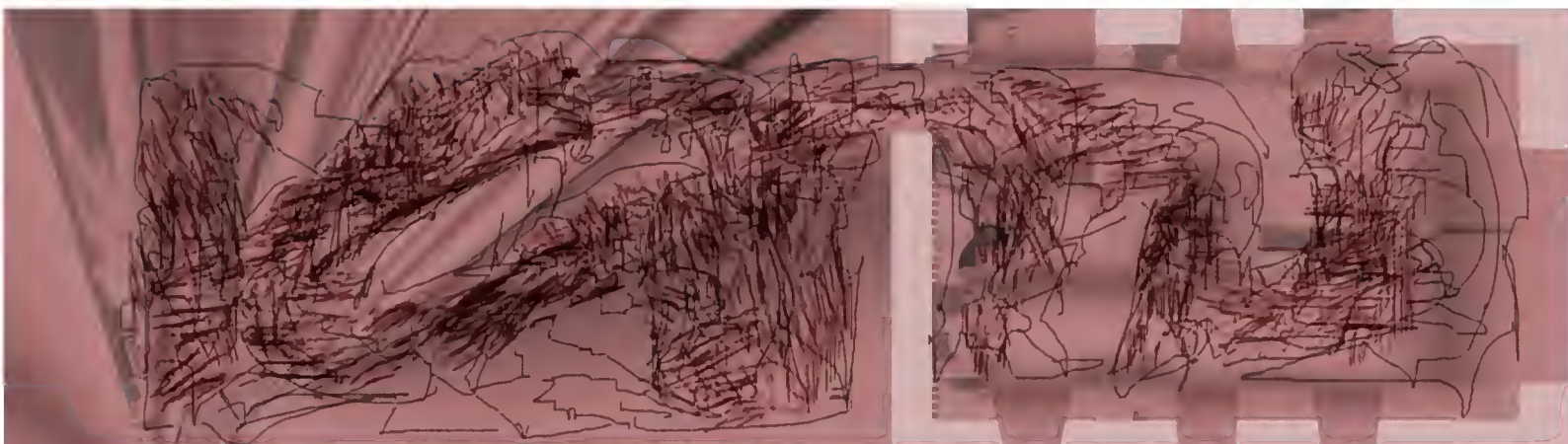


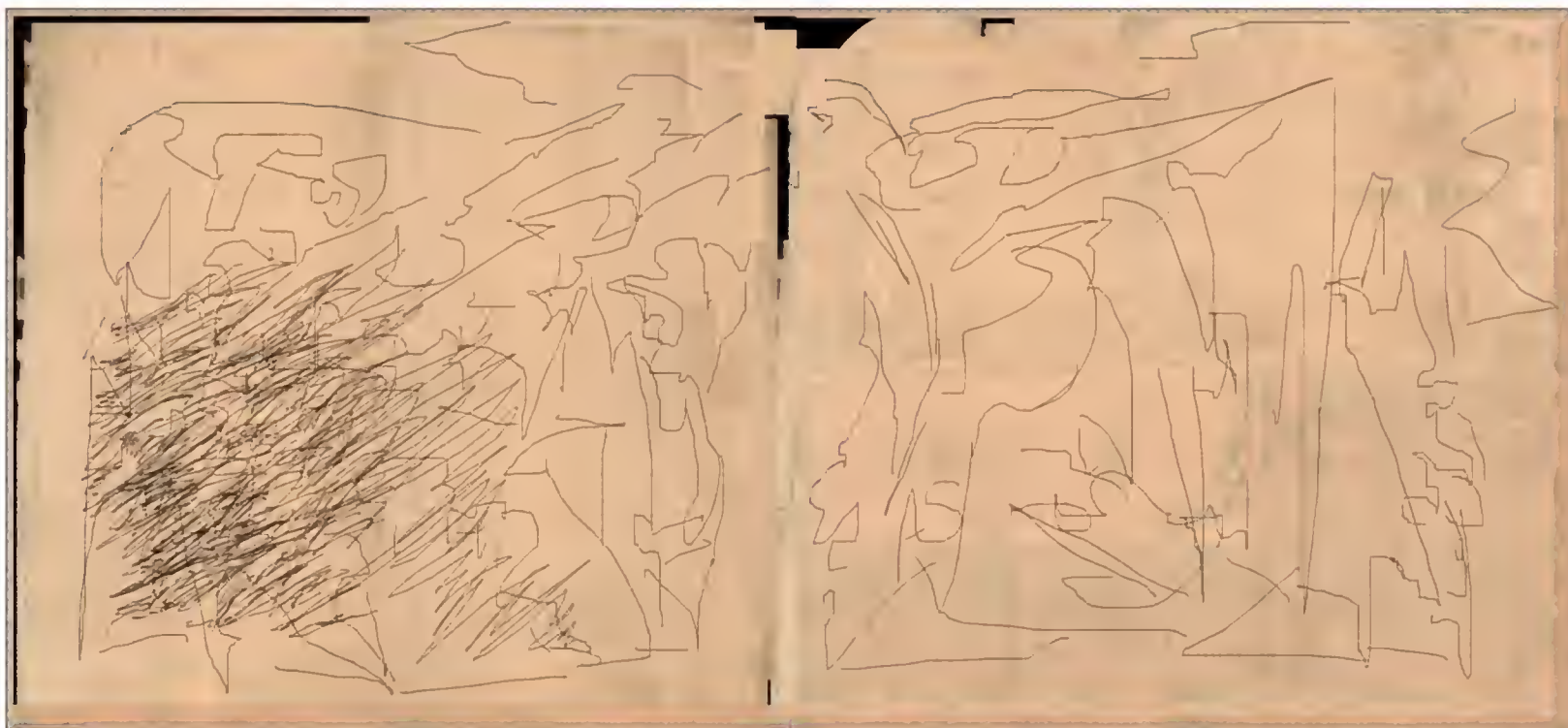


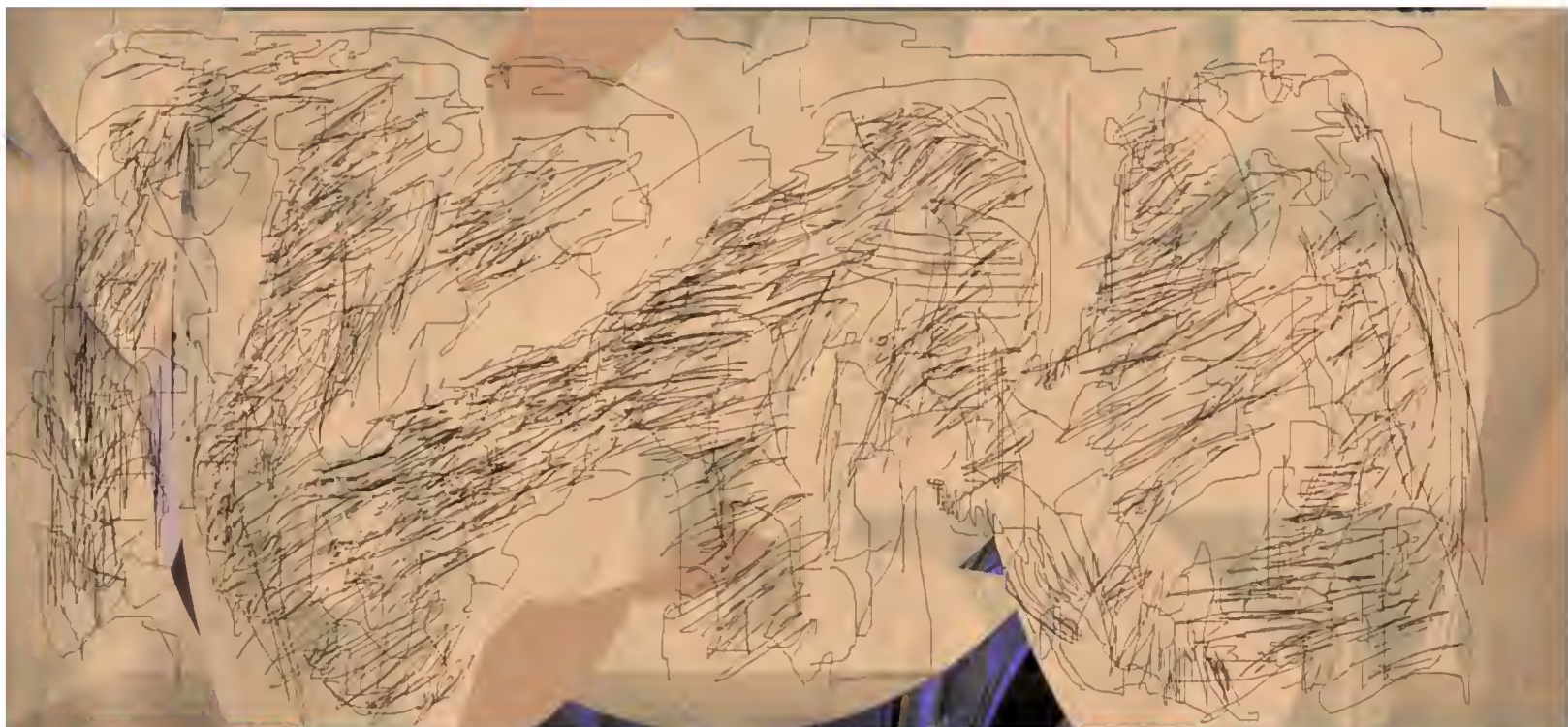


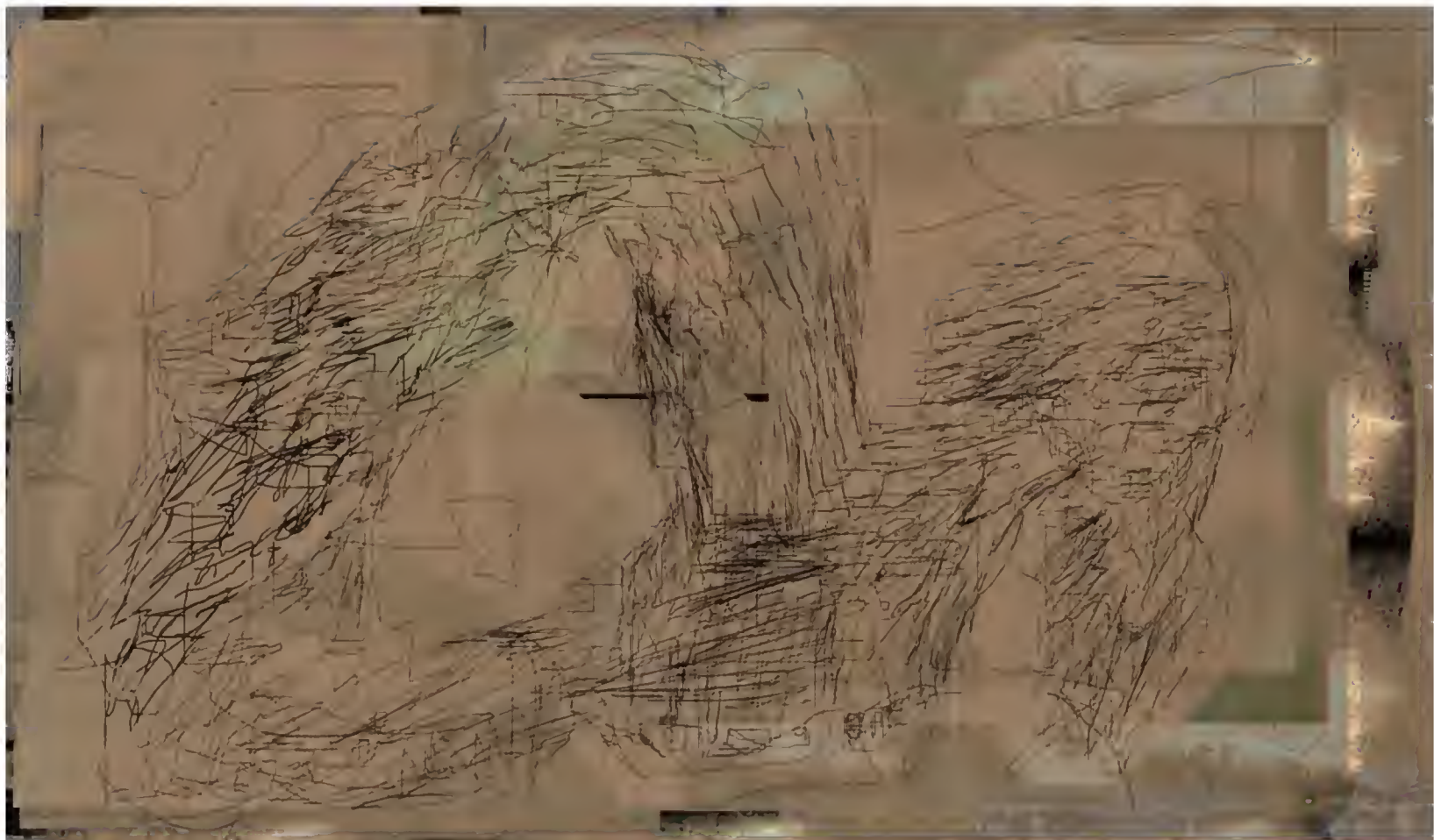


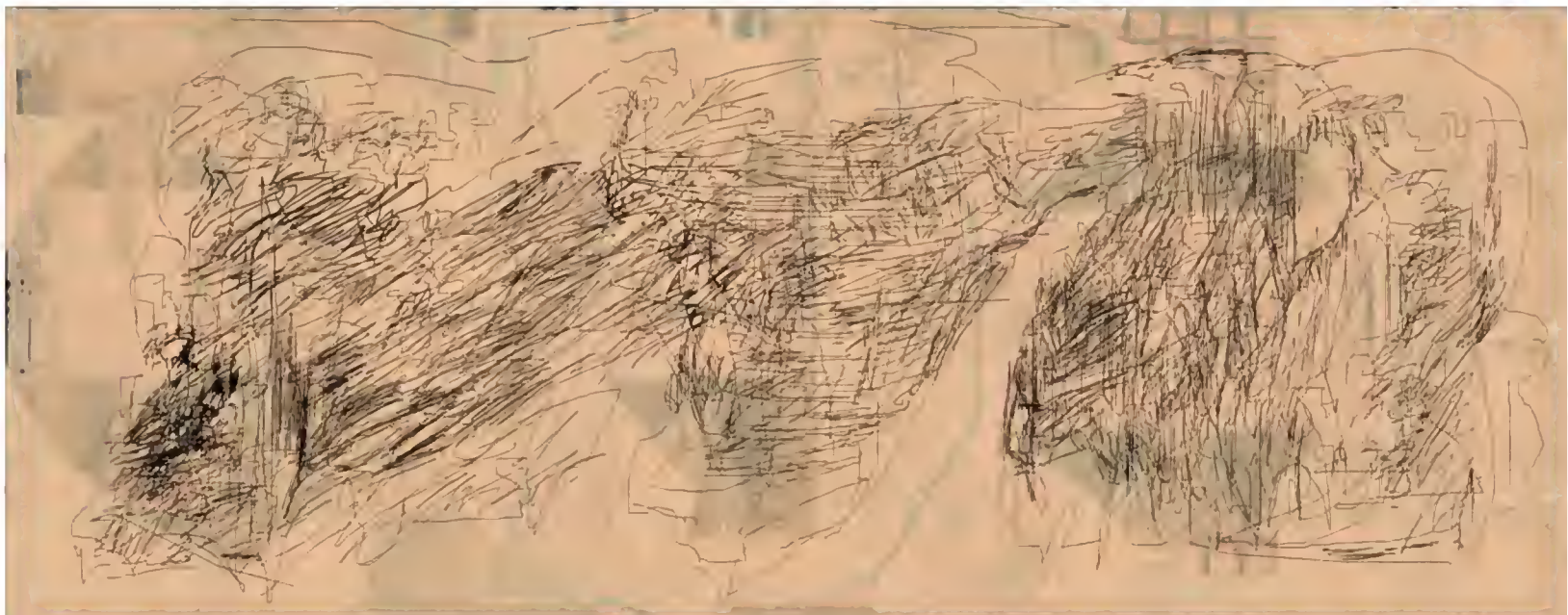






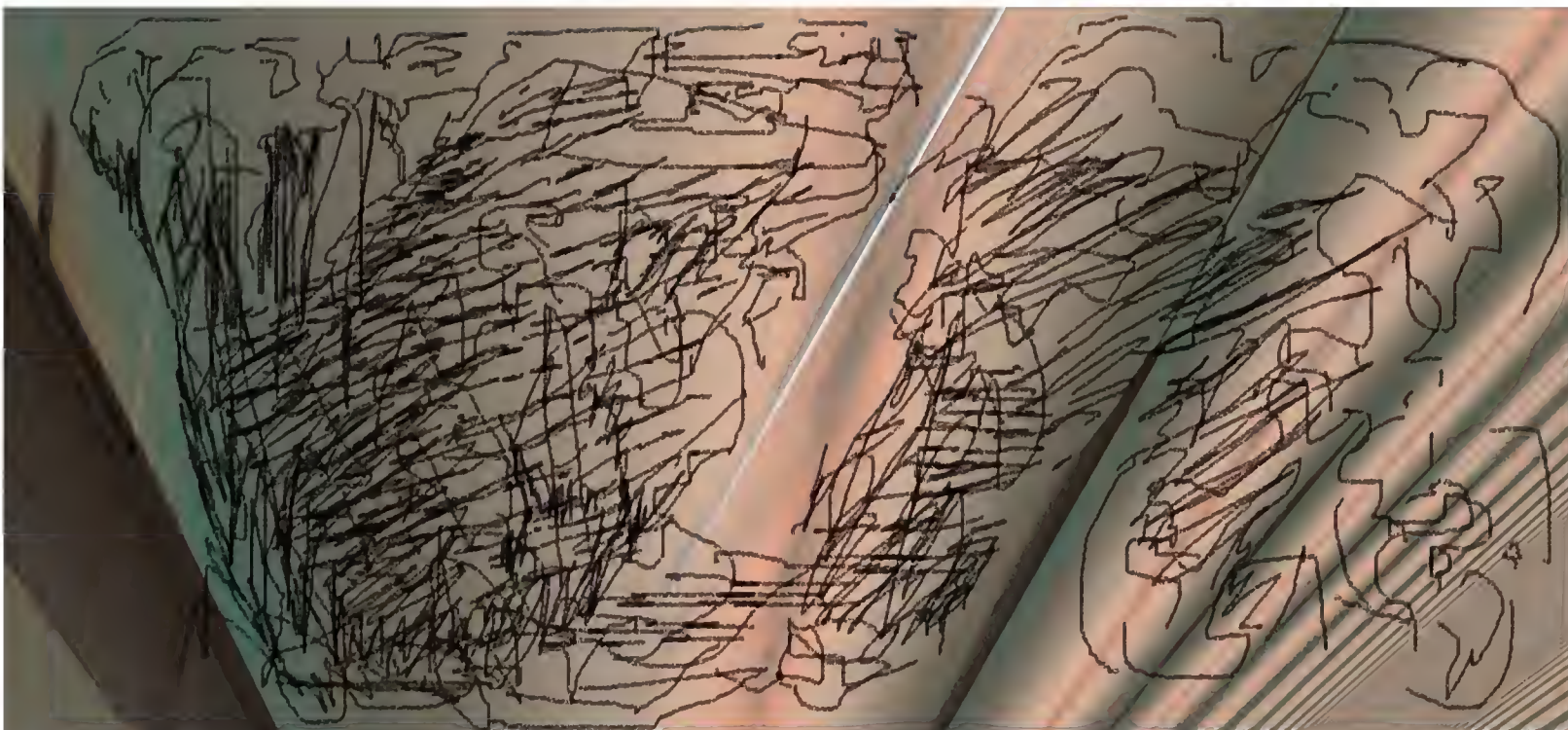


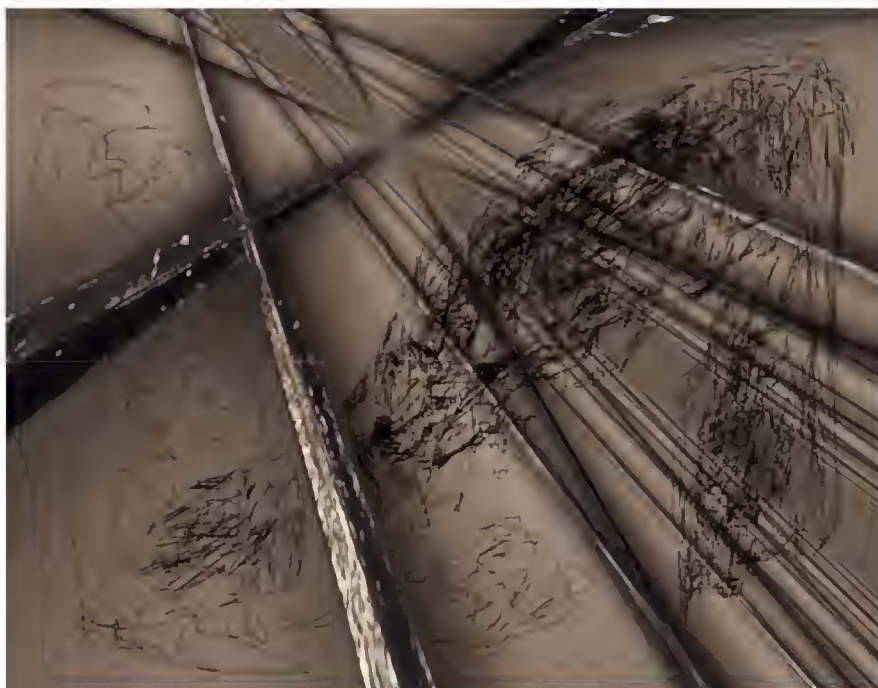


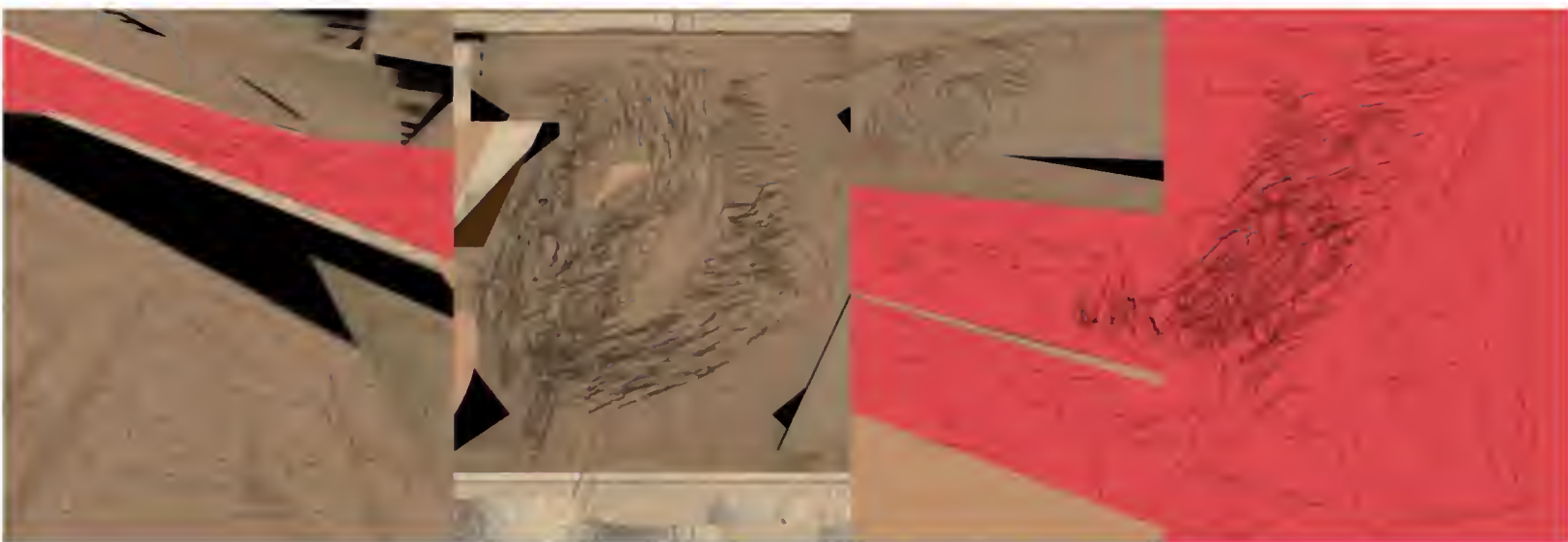


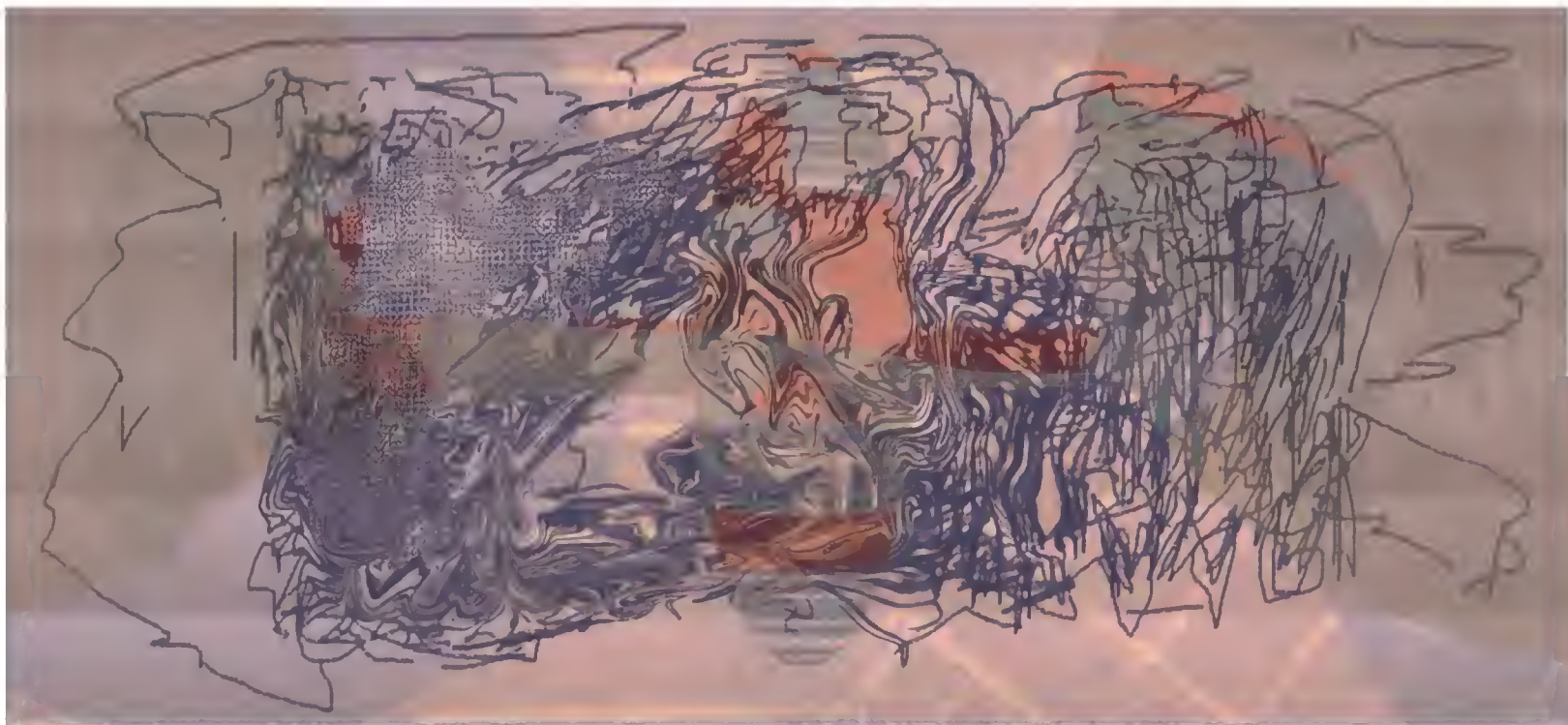


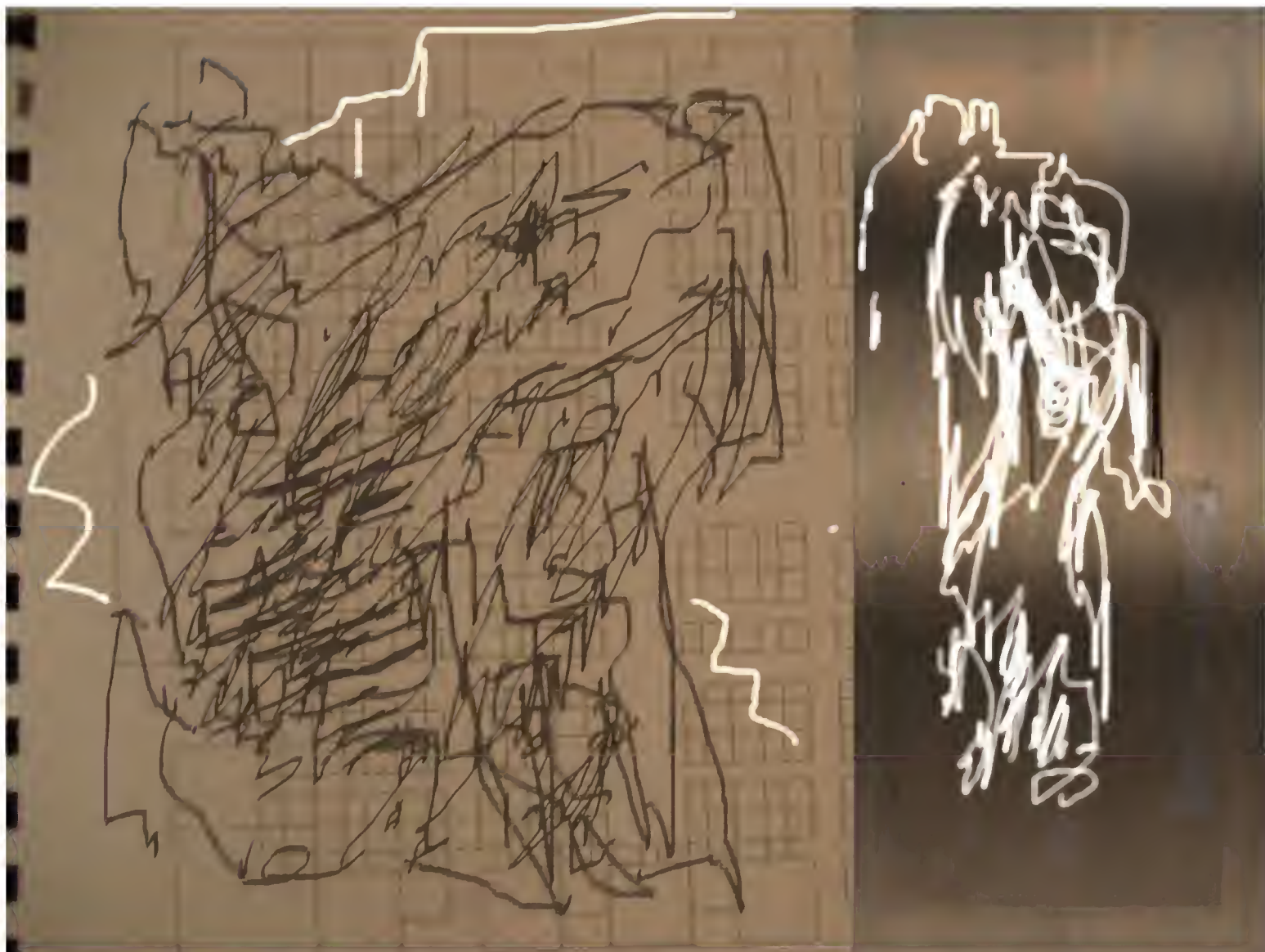




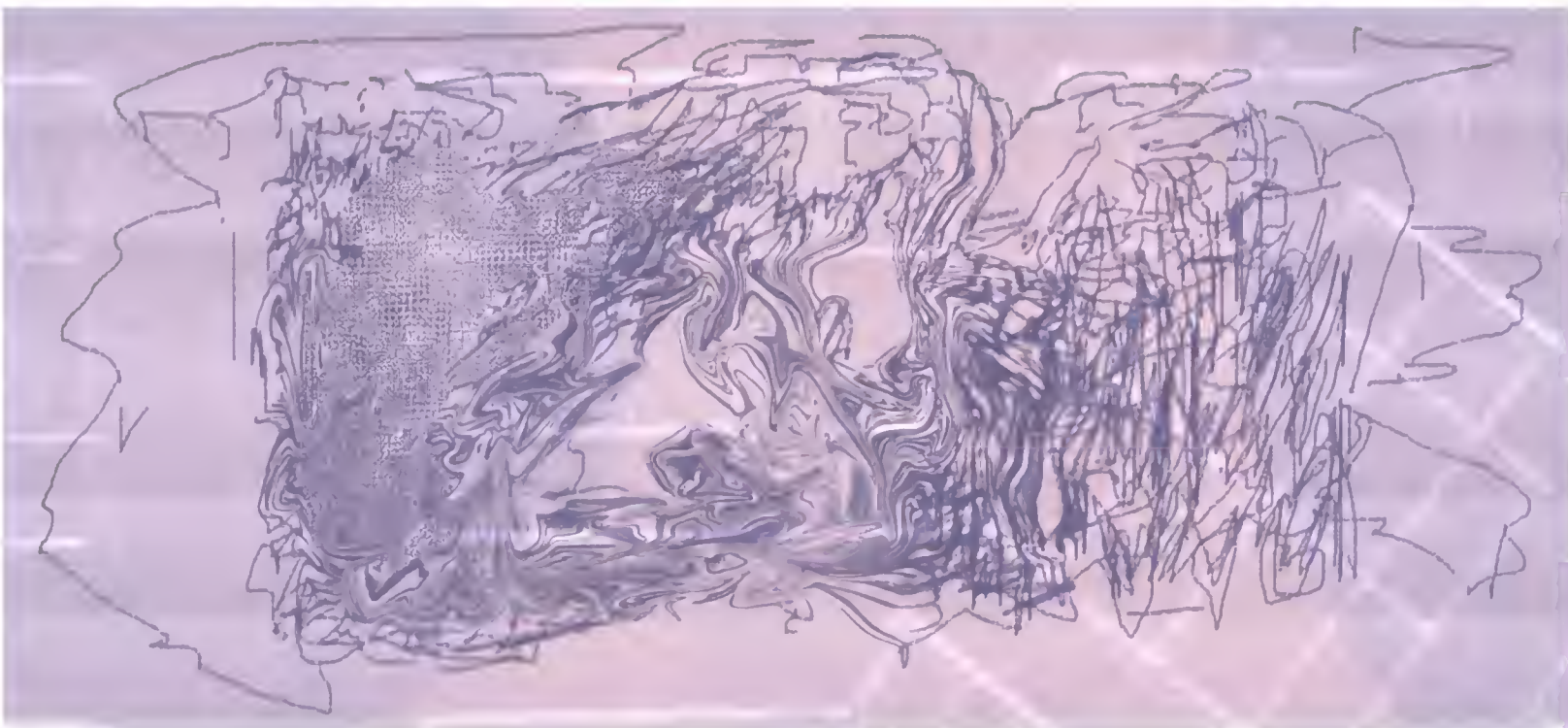


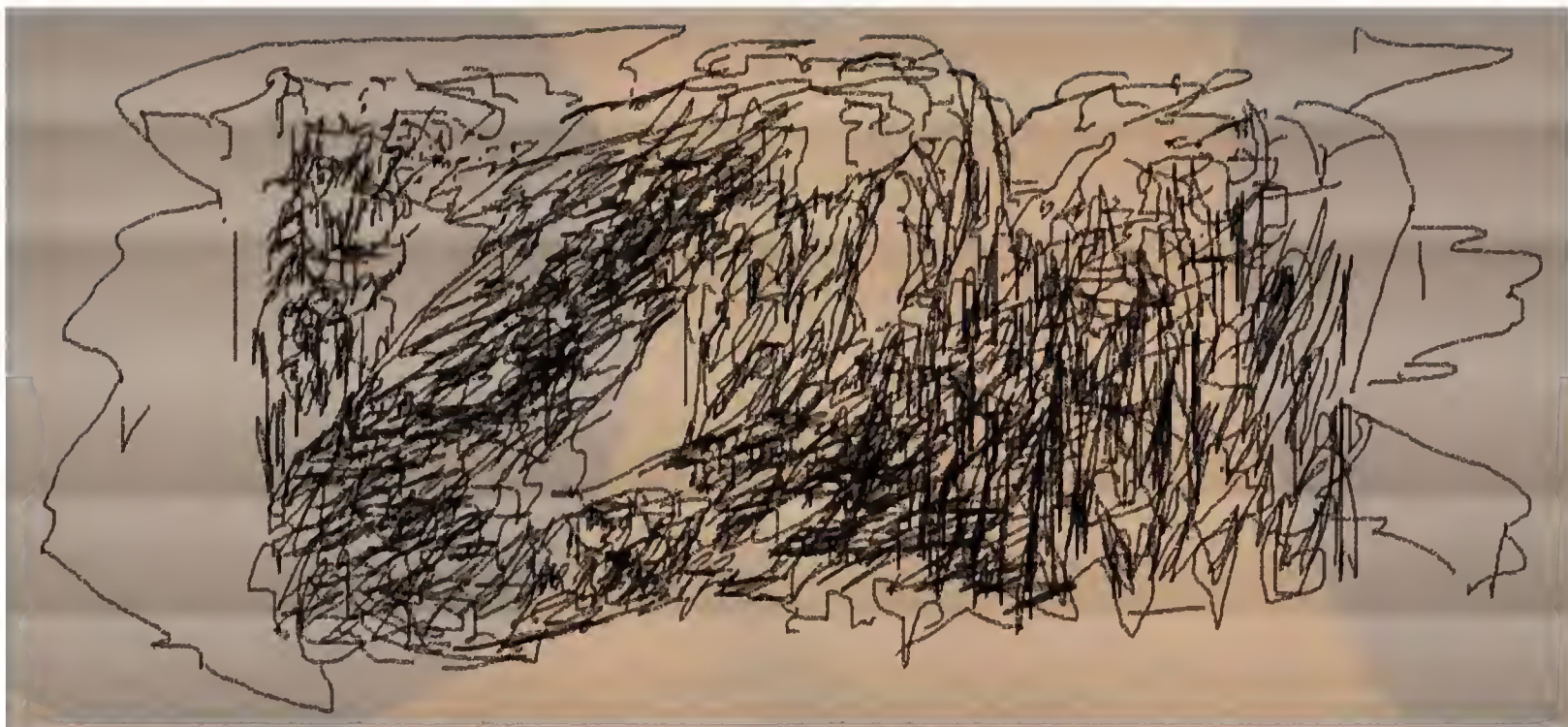


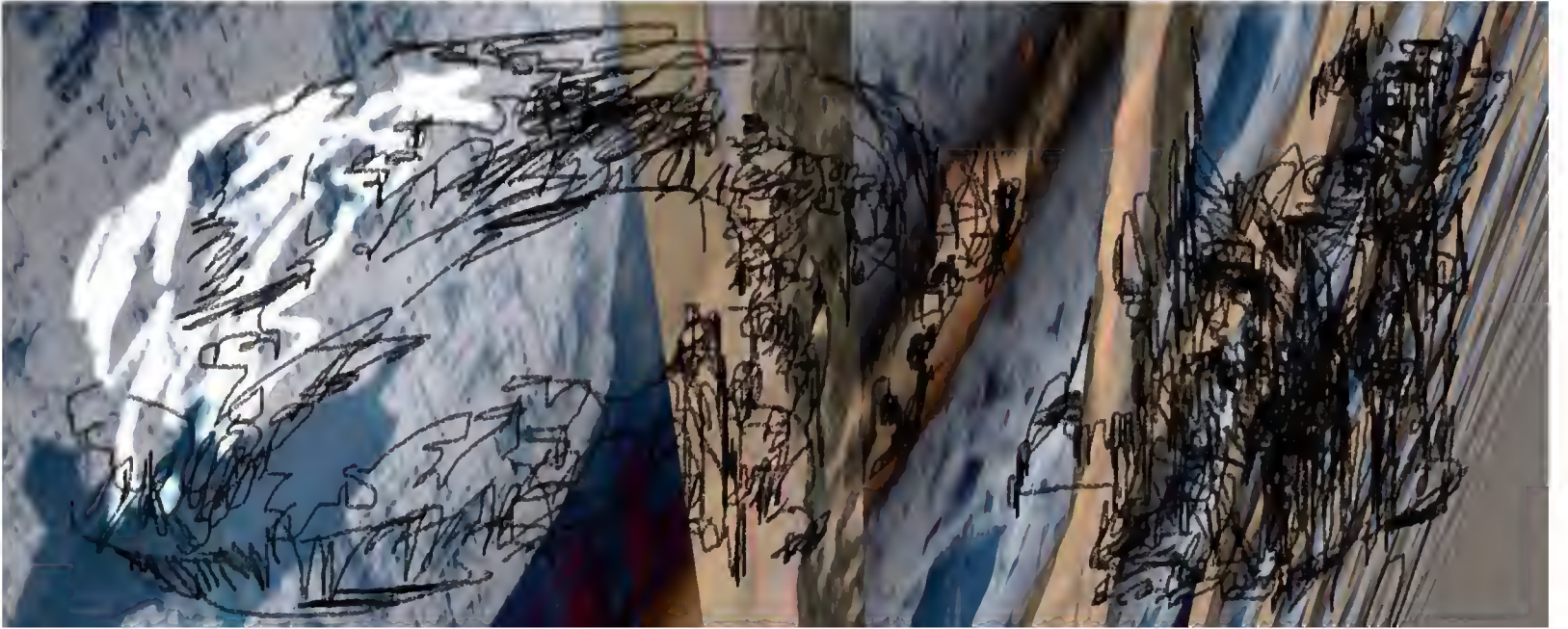






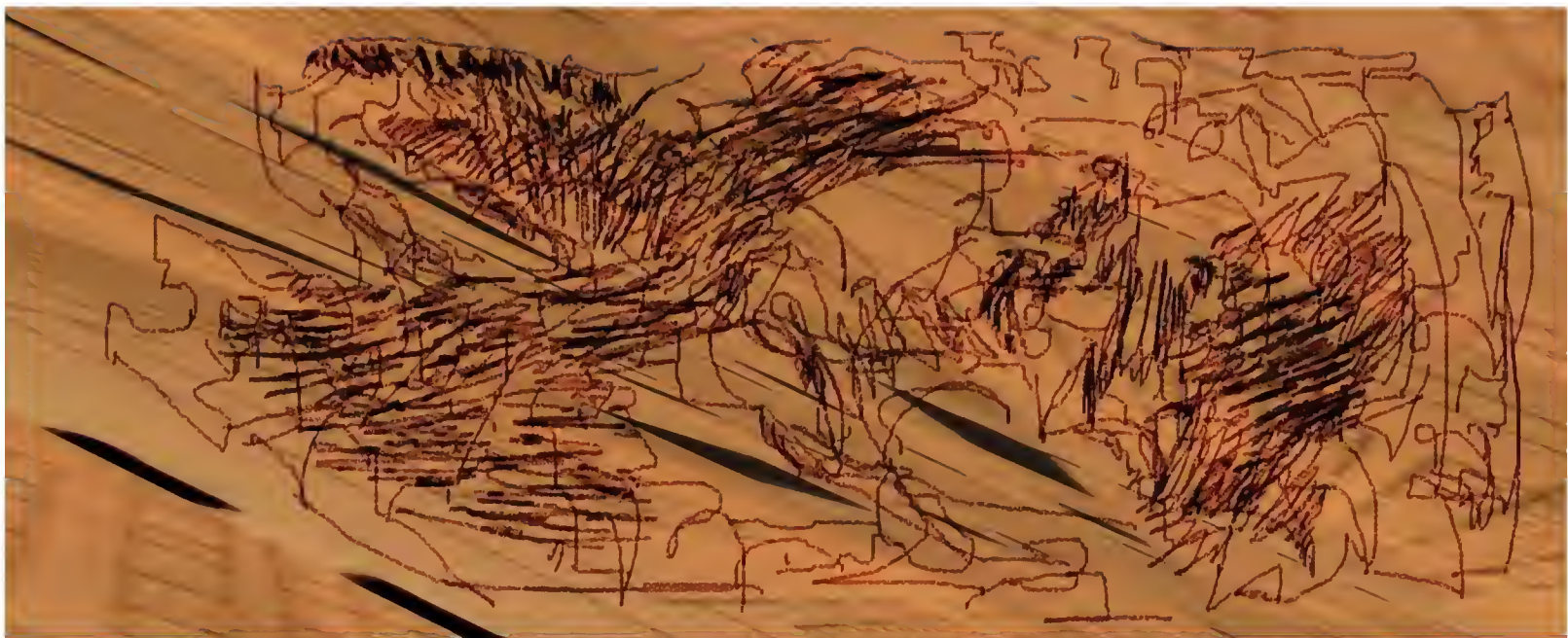


















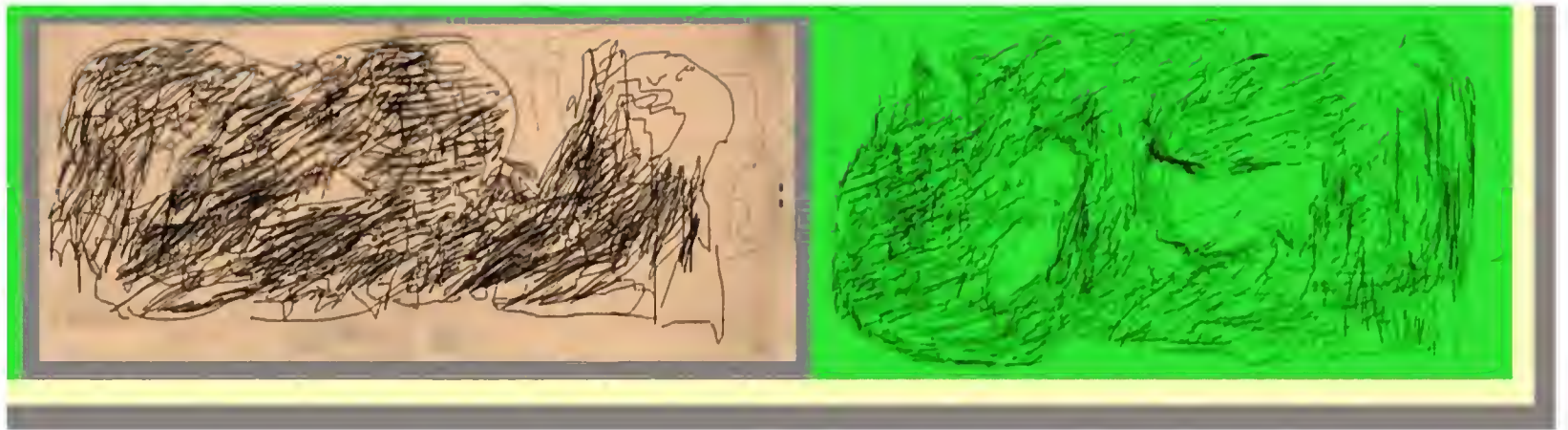
Watershed the Appeiron Bridge Bifurcation.

The bifurcation of Derida is a term for inflection or spin i.e. rhetoric at the nexus of reflective agency which takes in the structure of the “stylus” or graving mood borne of the divining rod (a forked branch form) which as rhabdos within Greek was the divining origins of water or ores which in the half way house of “Apeiron” (implicate whole) reflected the more exact halfway house of Sanskrit (wherein the skrit or skharr- elevated style are the moods of drawing upon the language contributes , and square or PIE KR, bend also Ank, constrict, or angle become as Kr Kr both square and circle of Skhar (the movement through mind and matter in moods and modes)

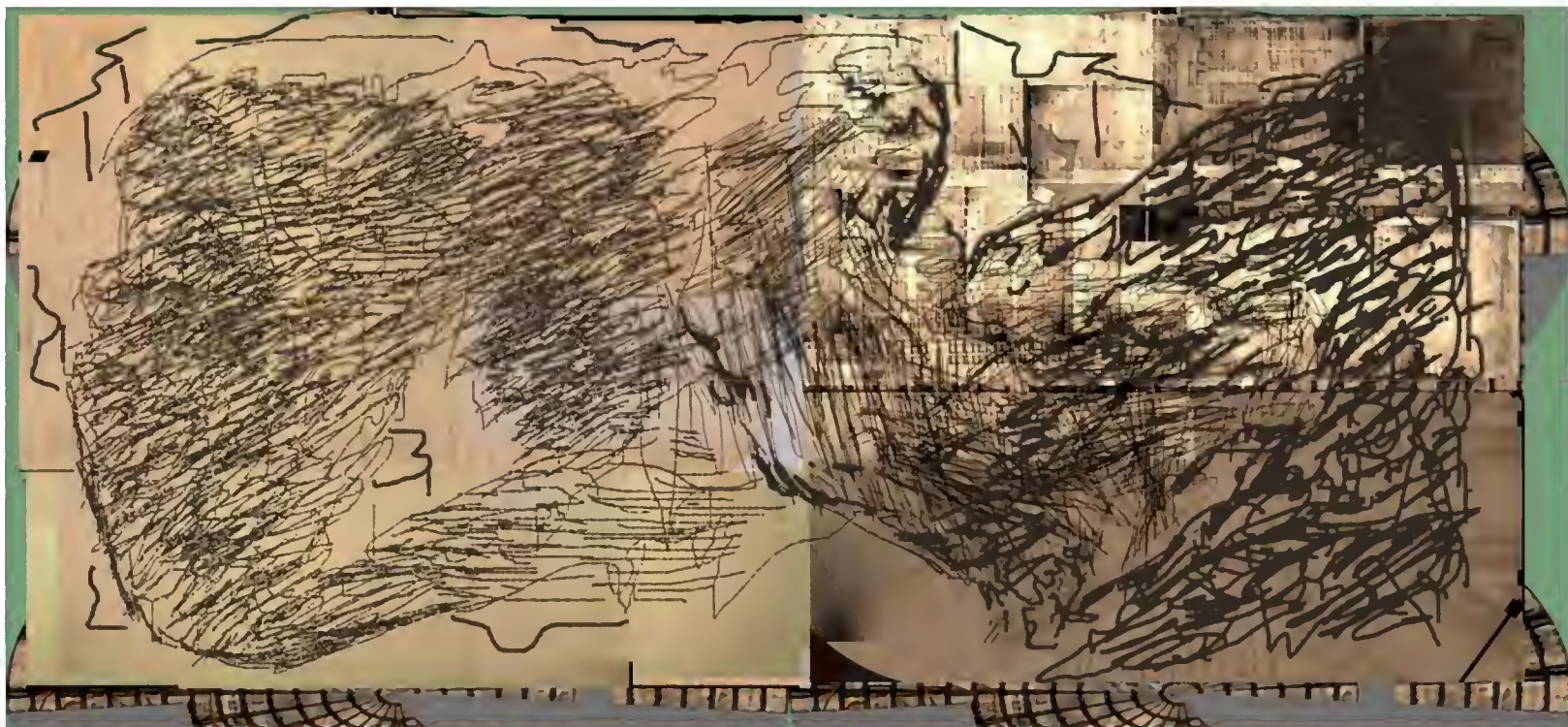
The “Appeiron” then is structuralism underlying appearance built on the polyglot by which materials between clays, stone, and the paste of transportable glass also assign to drawing as limning those intertextual connections we meet in drawing dianetics today per the net of form, networks, splayed of Apharanha, bow, and anhara, tableau/net as bow/lyre of perception bifurcated between a given sensibility and those which reinforce yet modify, inflect.

The angles of inference Democritus assigned as the spin along diagonals of atoms as arriving so Amanda Wong perceived to Latin as Klinaman are actually a Greek term in translation namely KleinGnomon or reclining Gnomon- Gnomon meaning carpenters square or sundial. A thing must change its shape to move and change its kind to be.

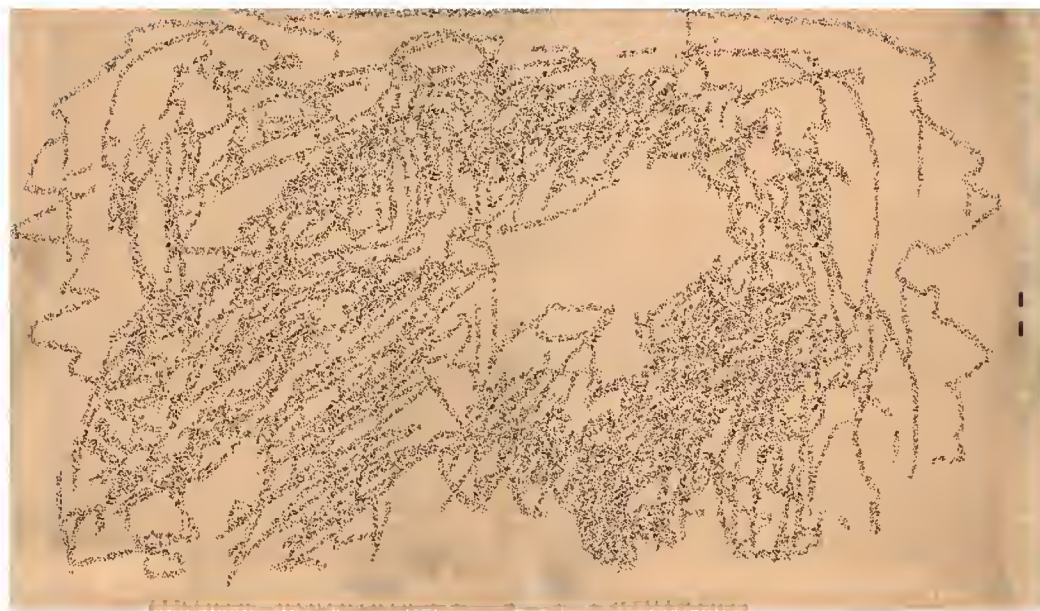


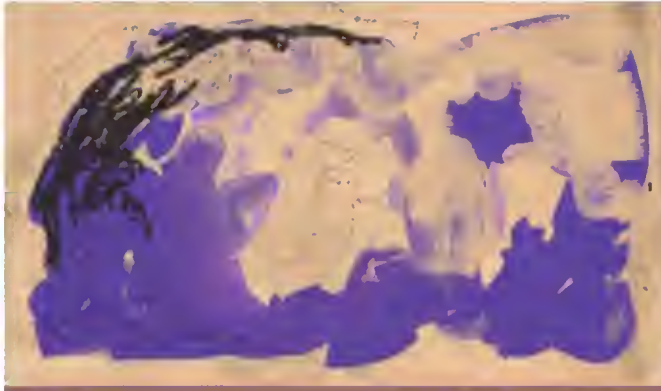








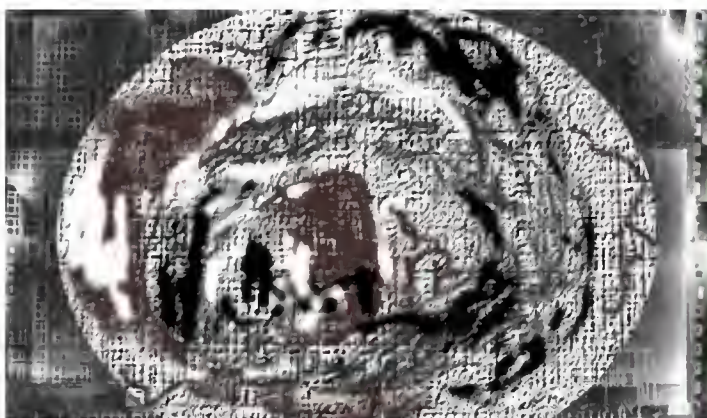


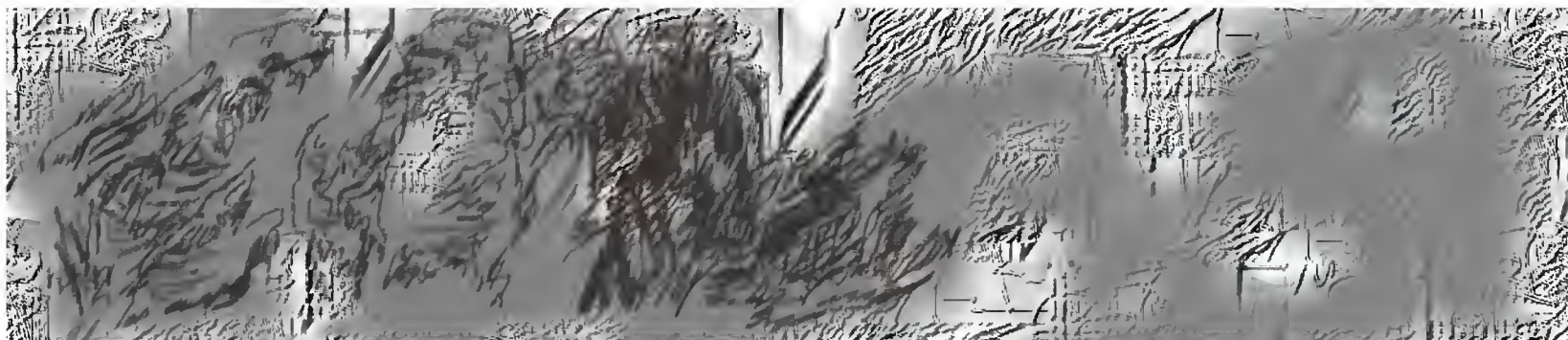






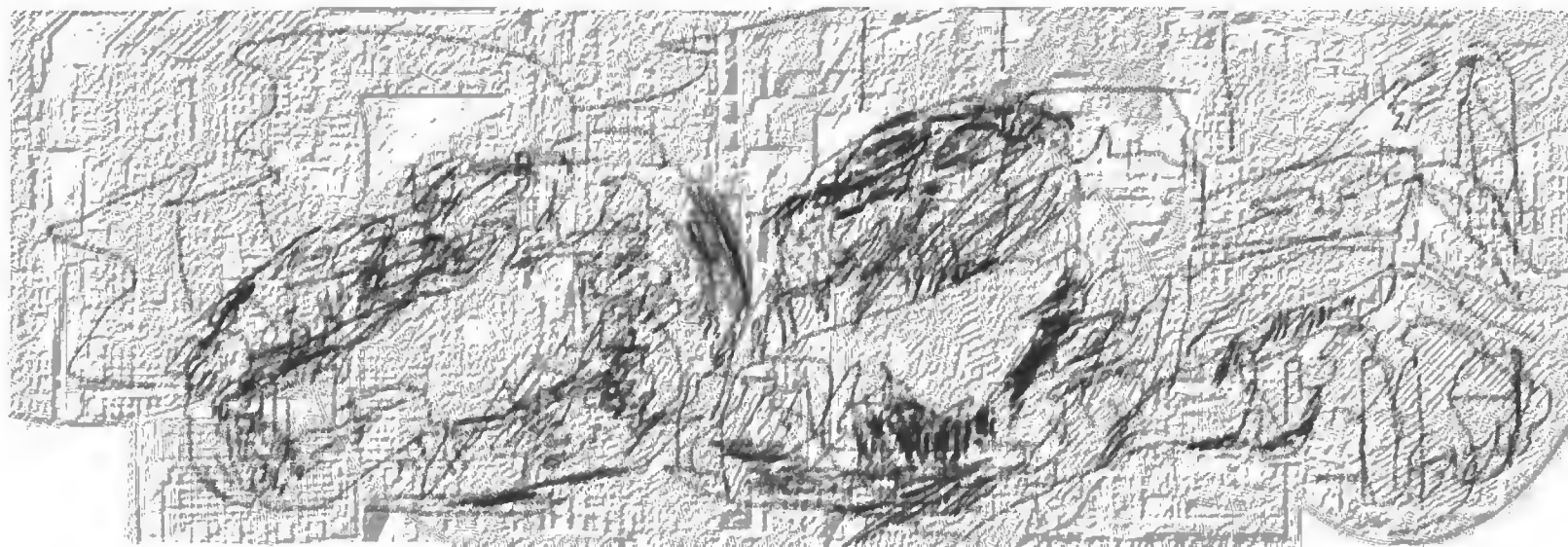




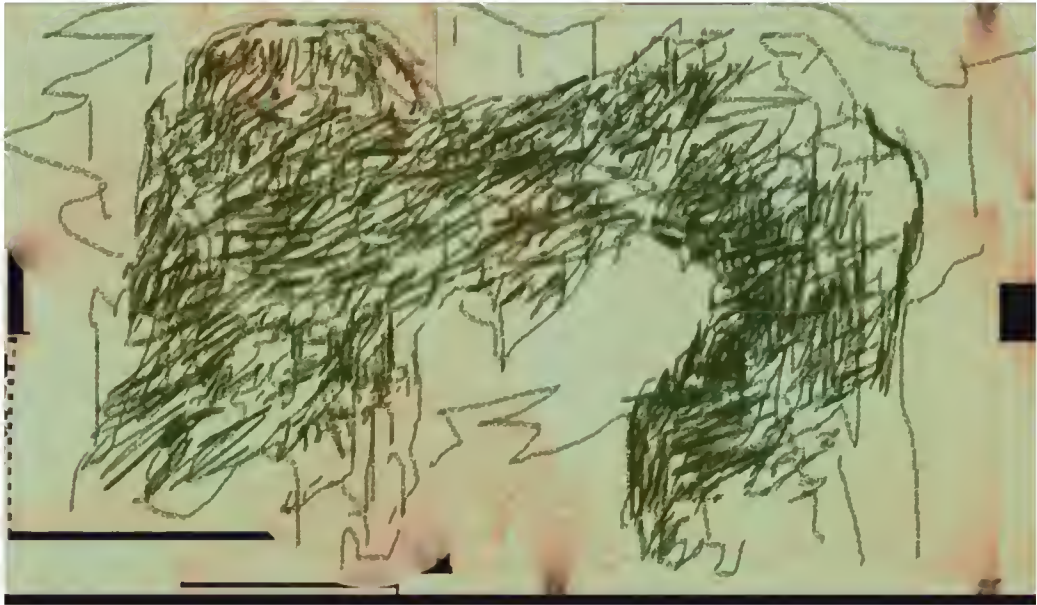


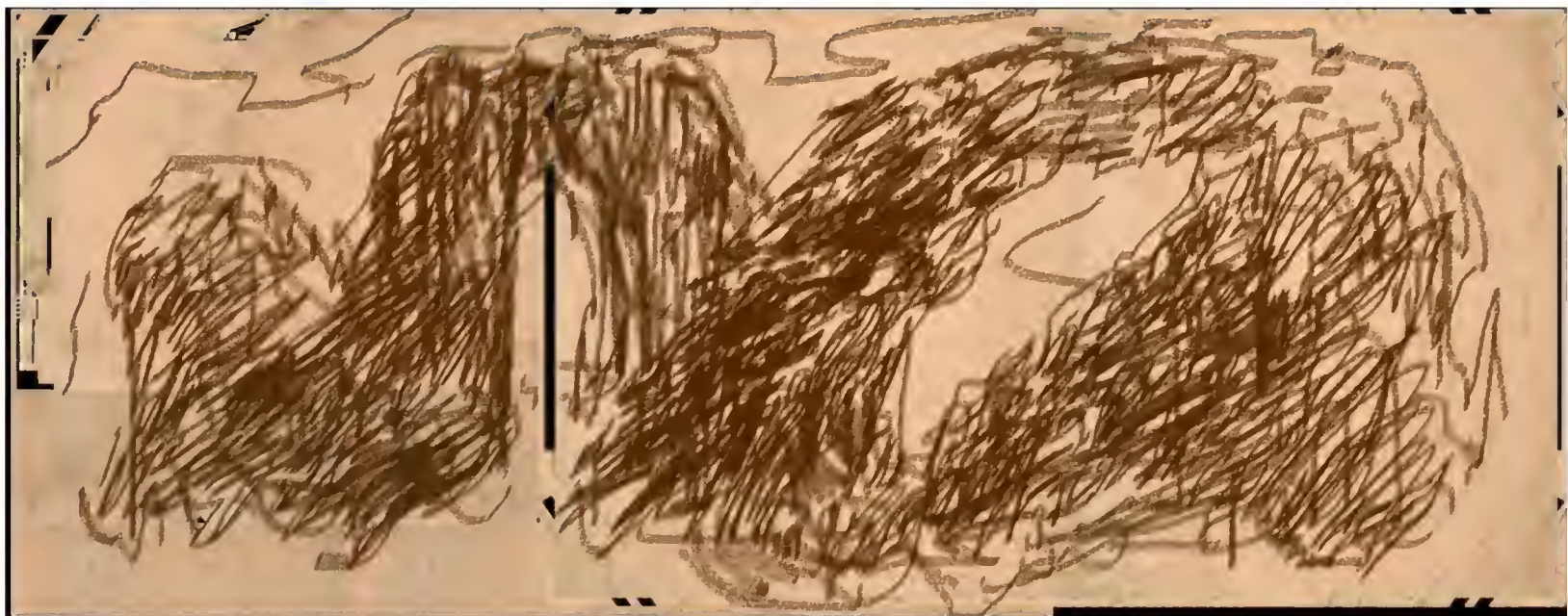


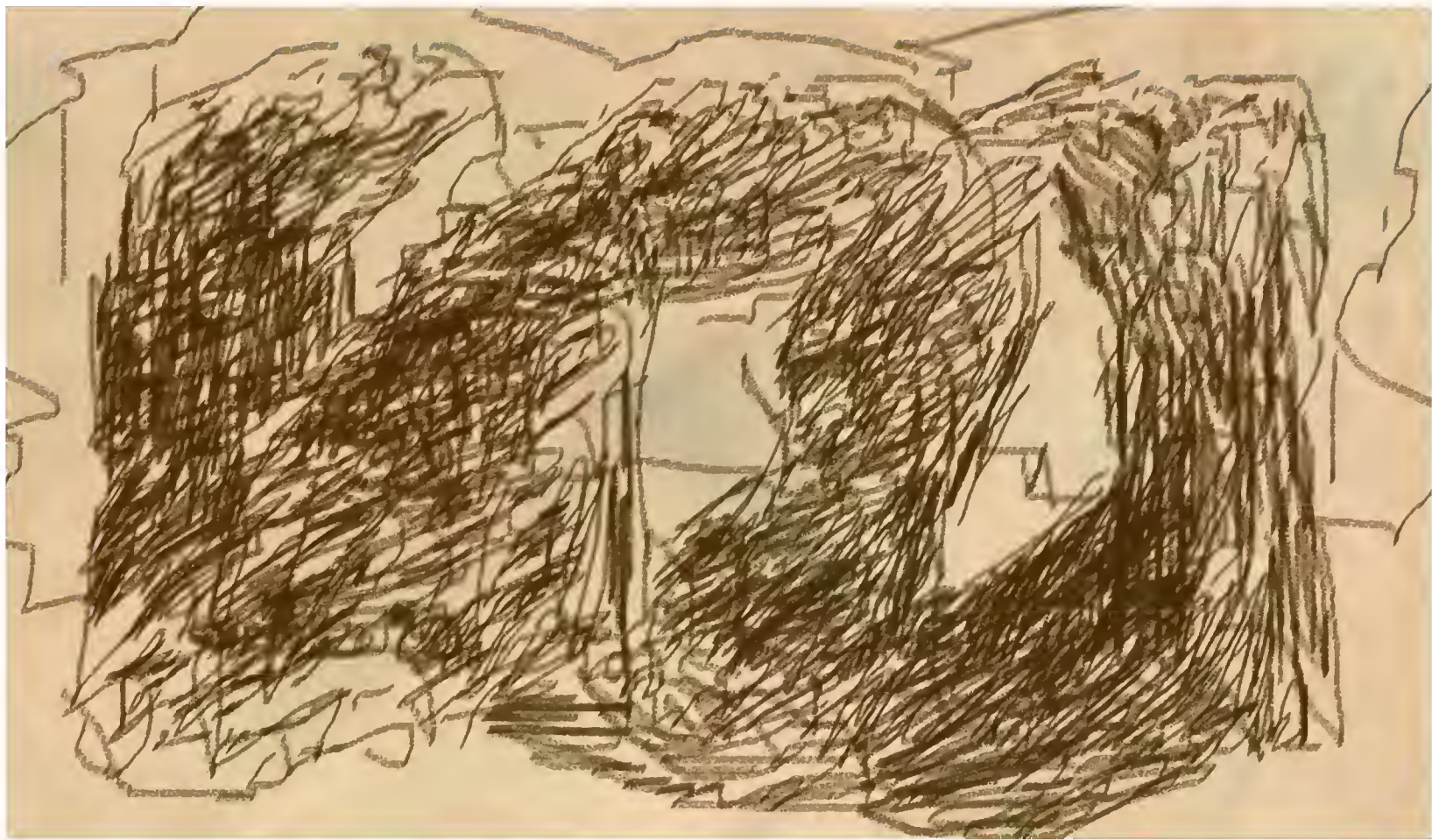






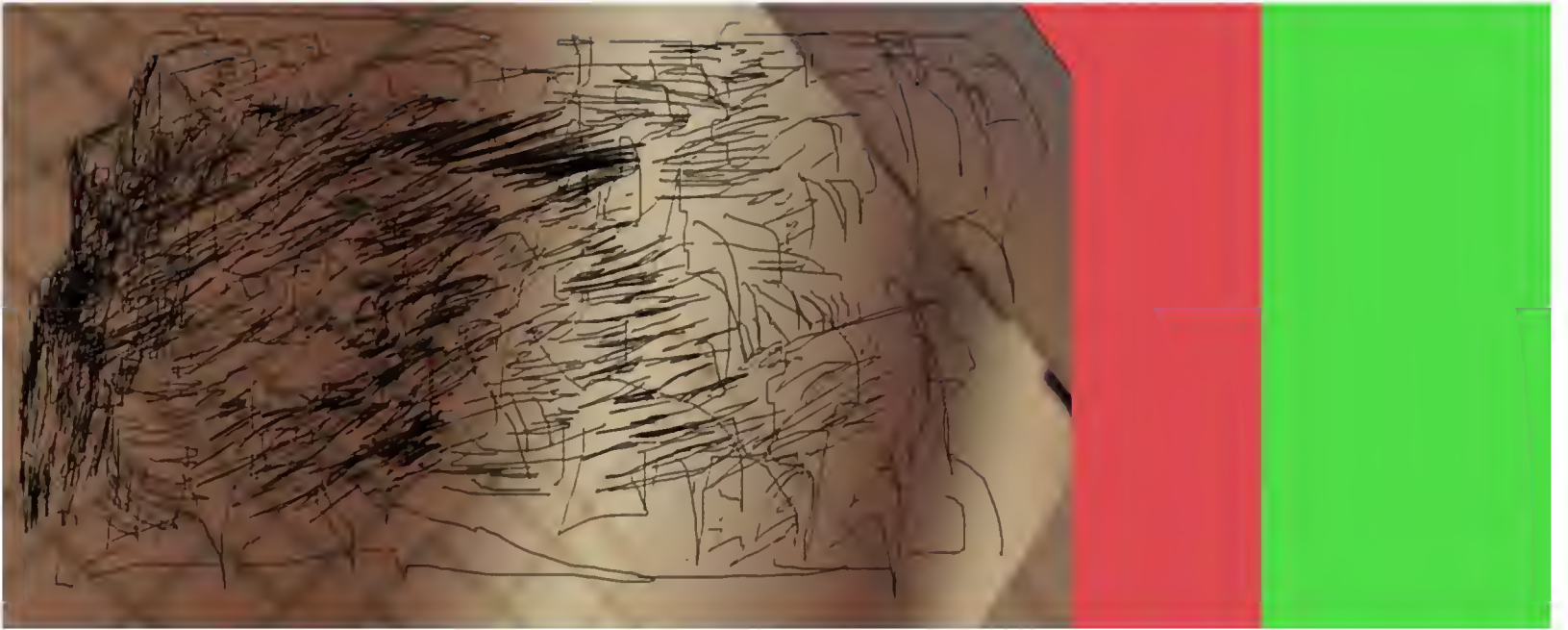


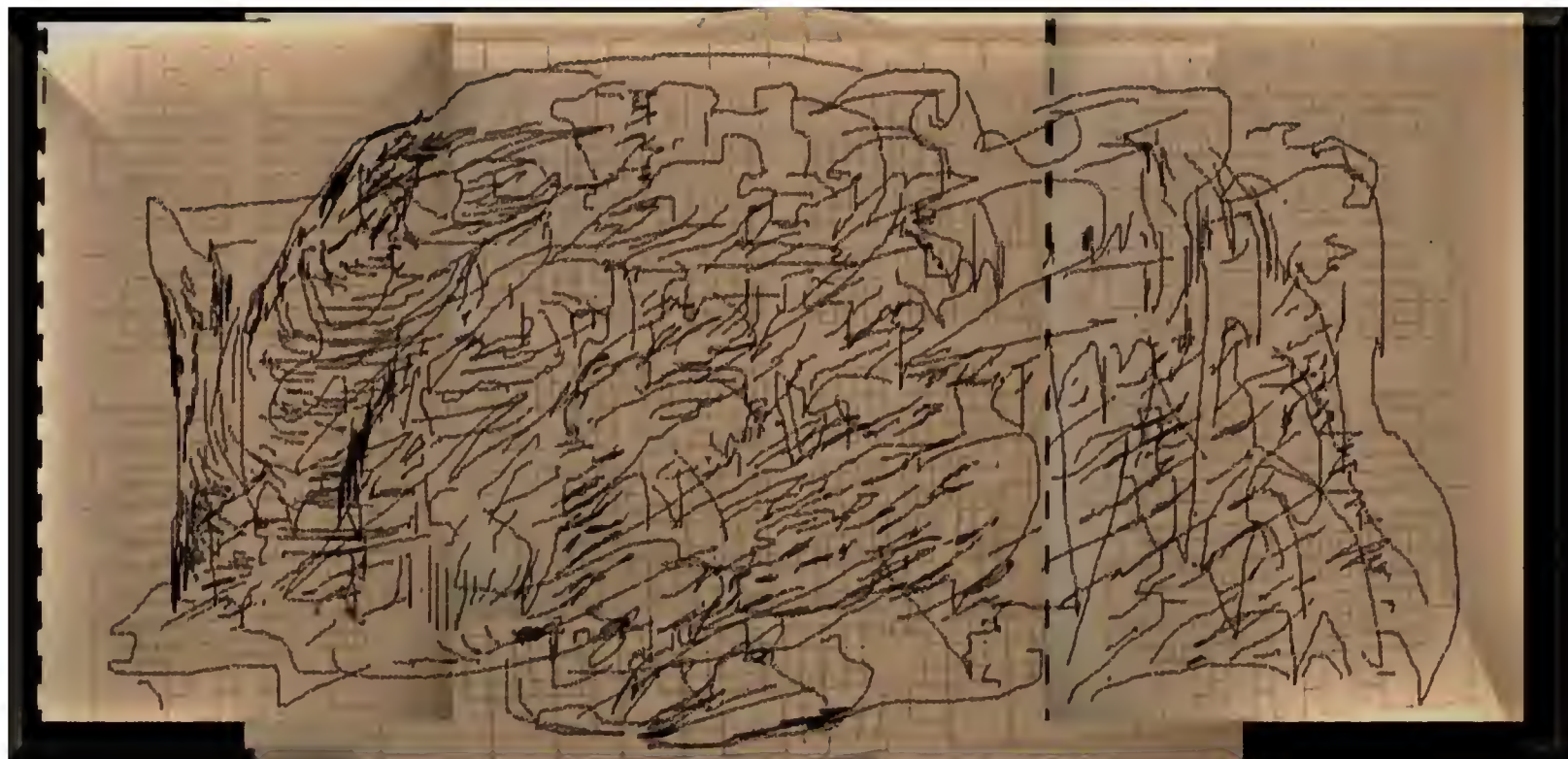




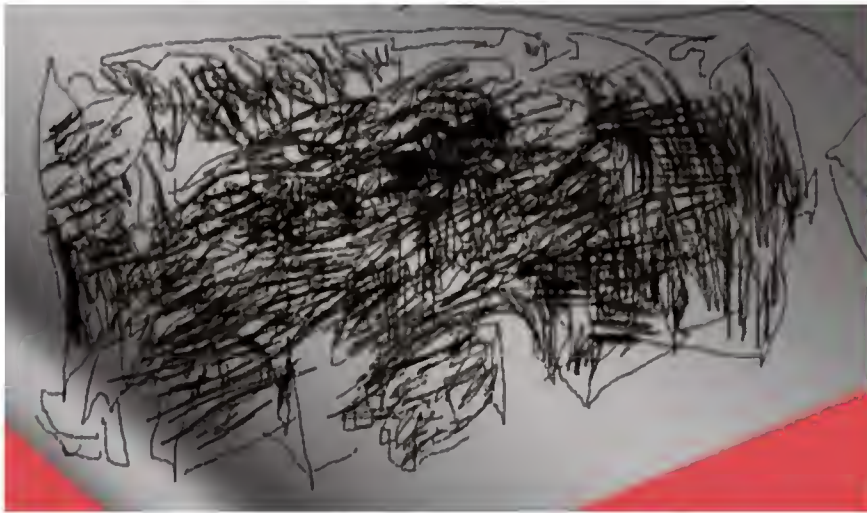


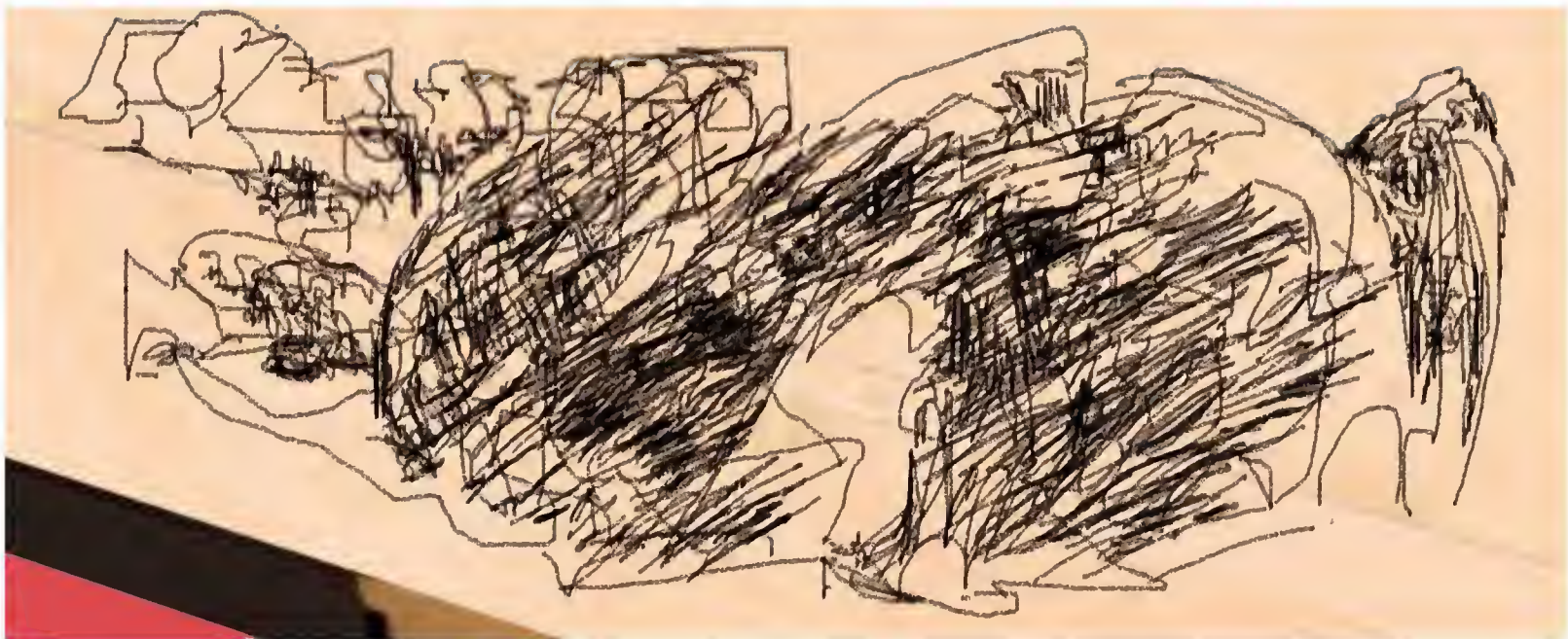






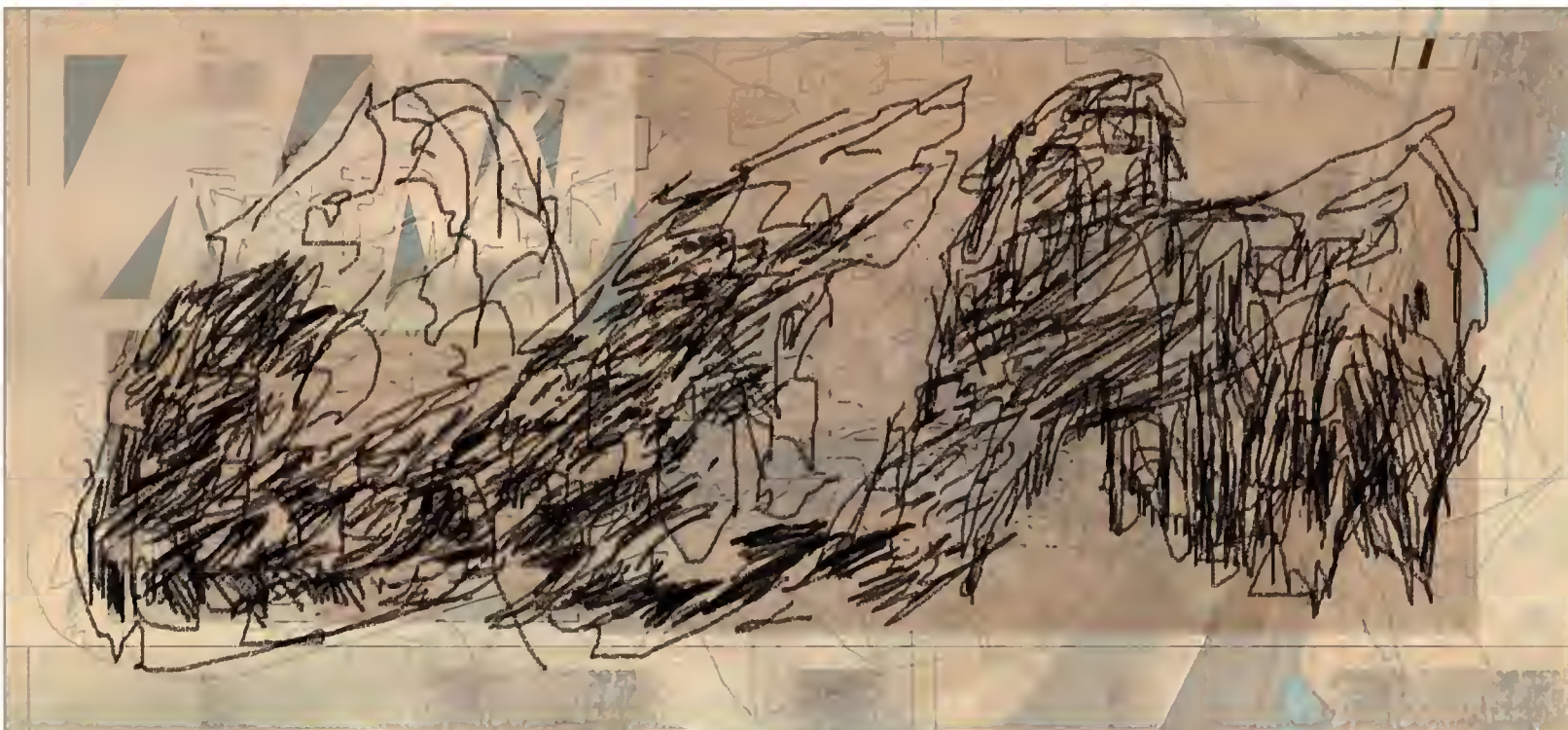


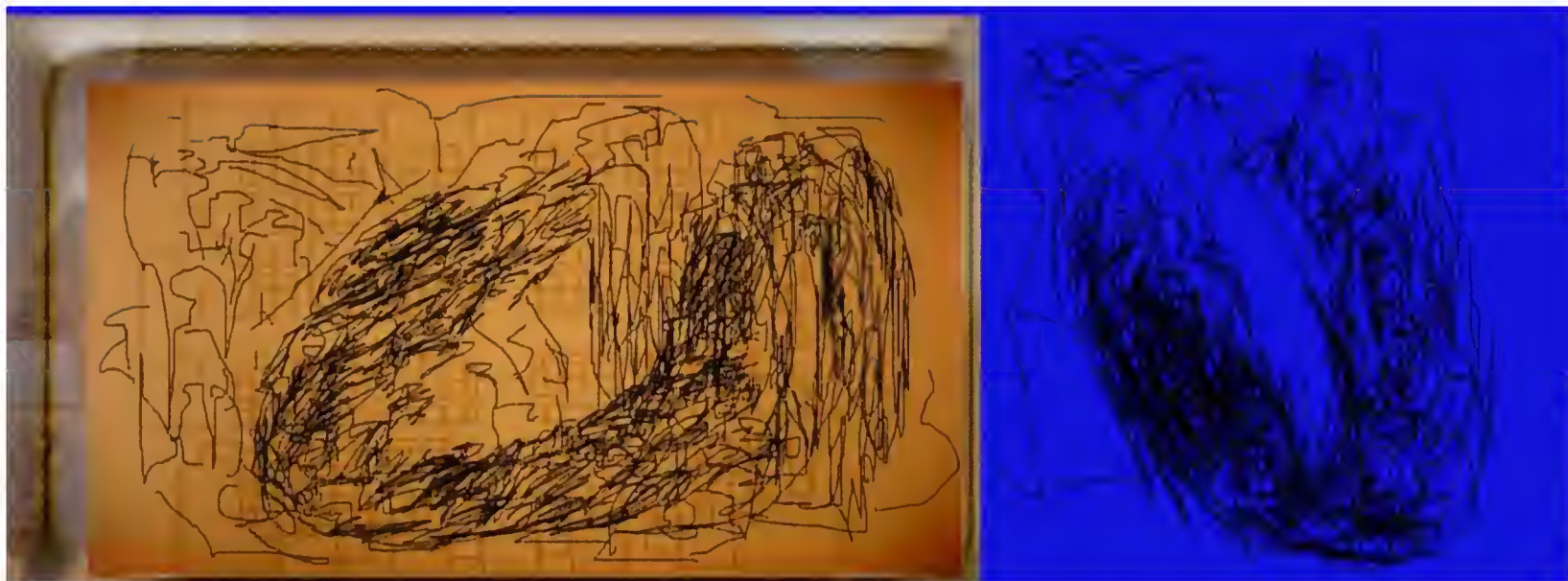




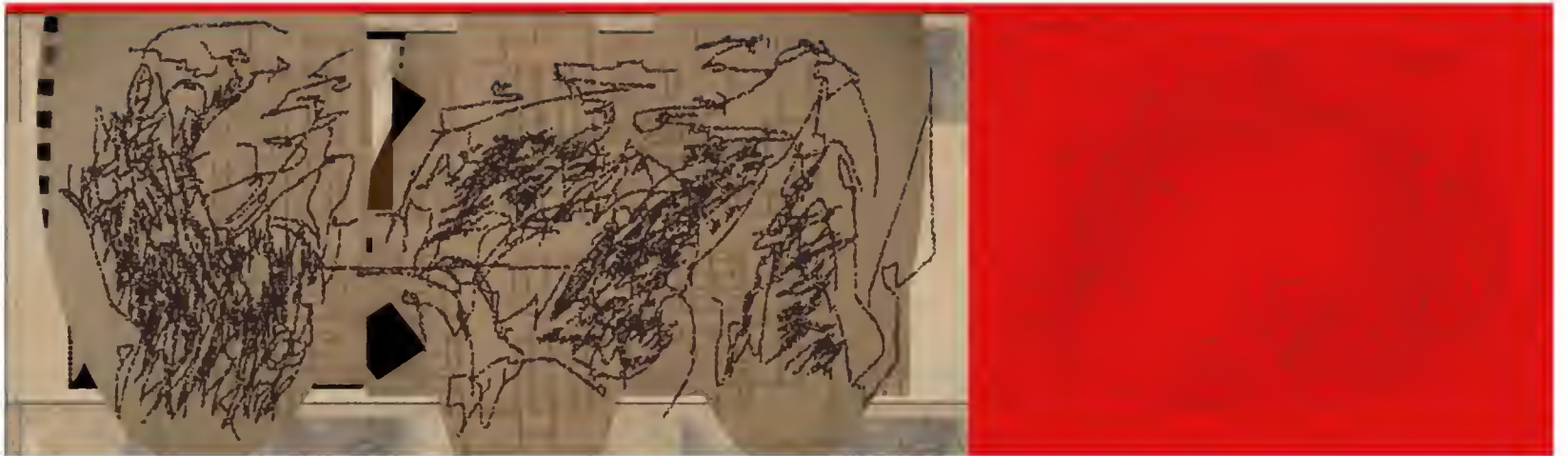


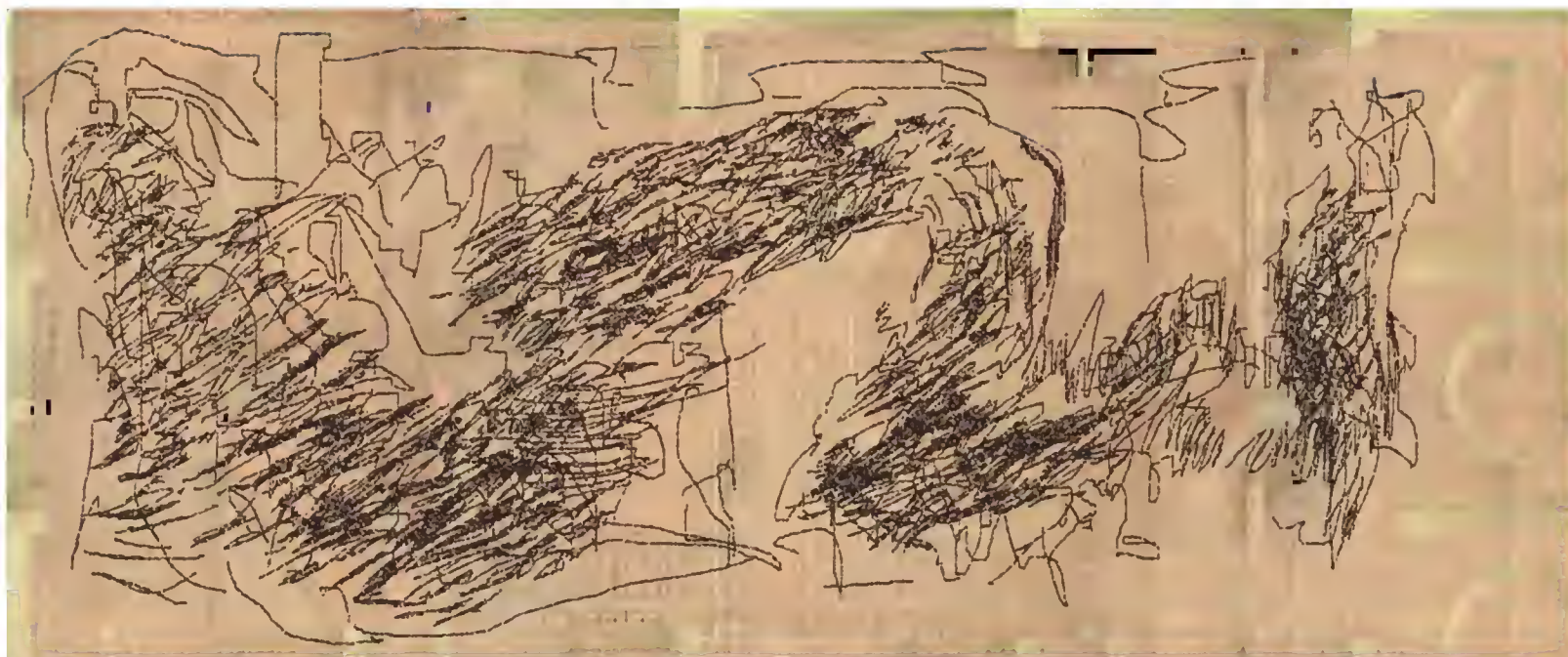






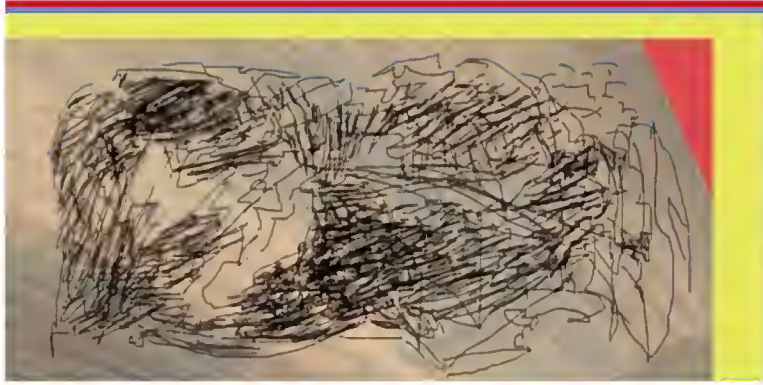


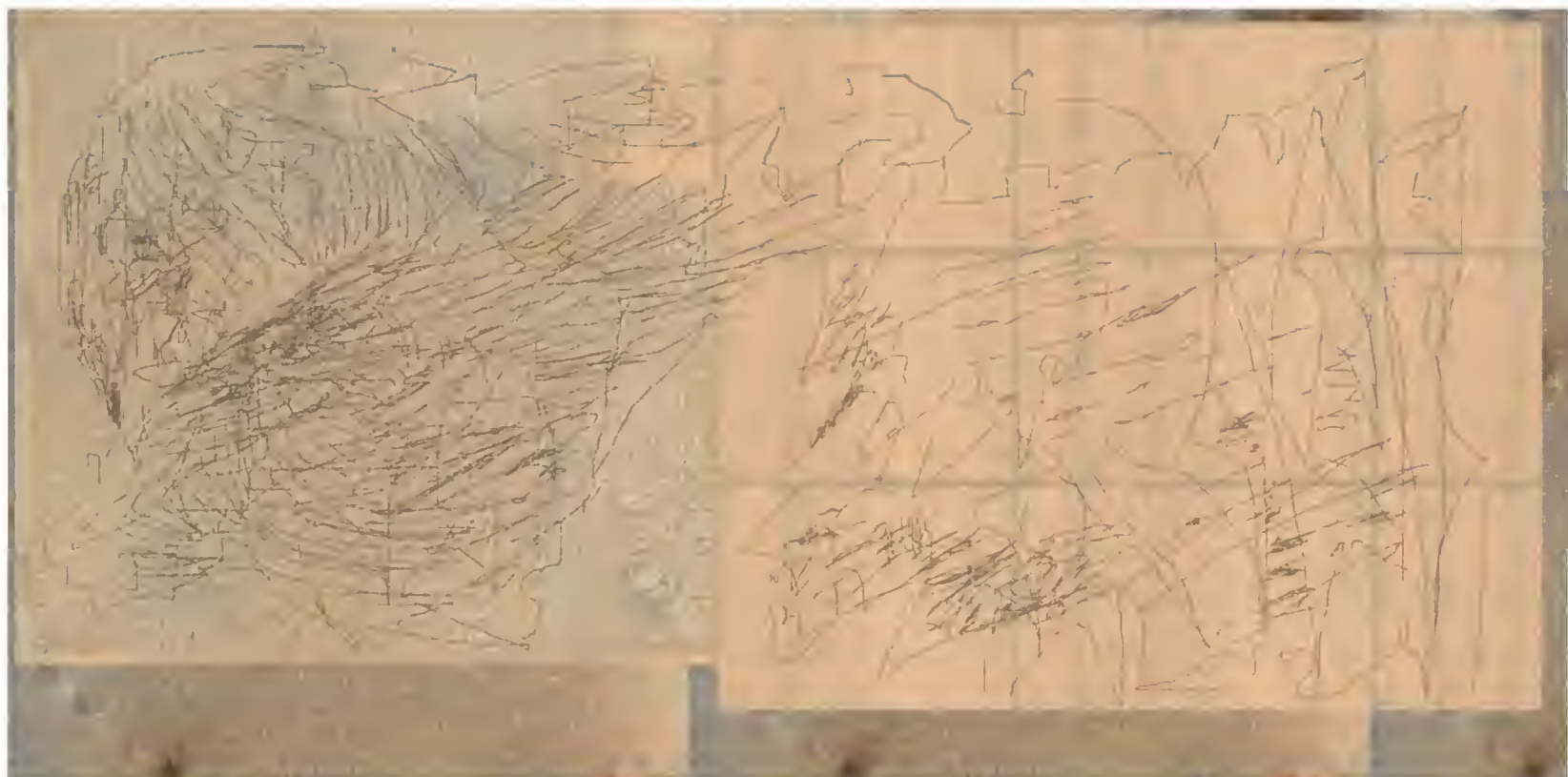


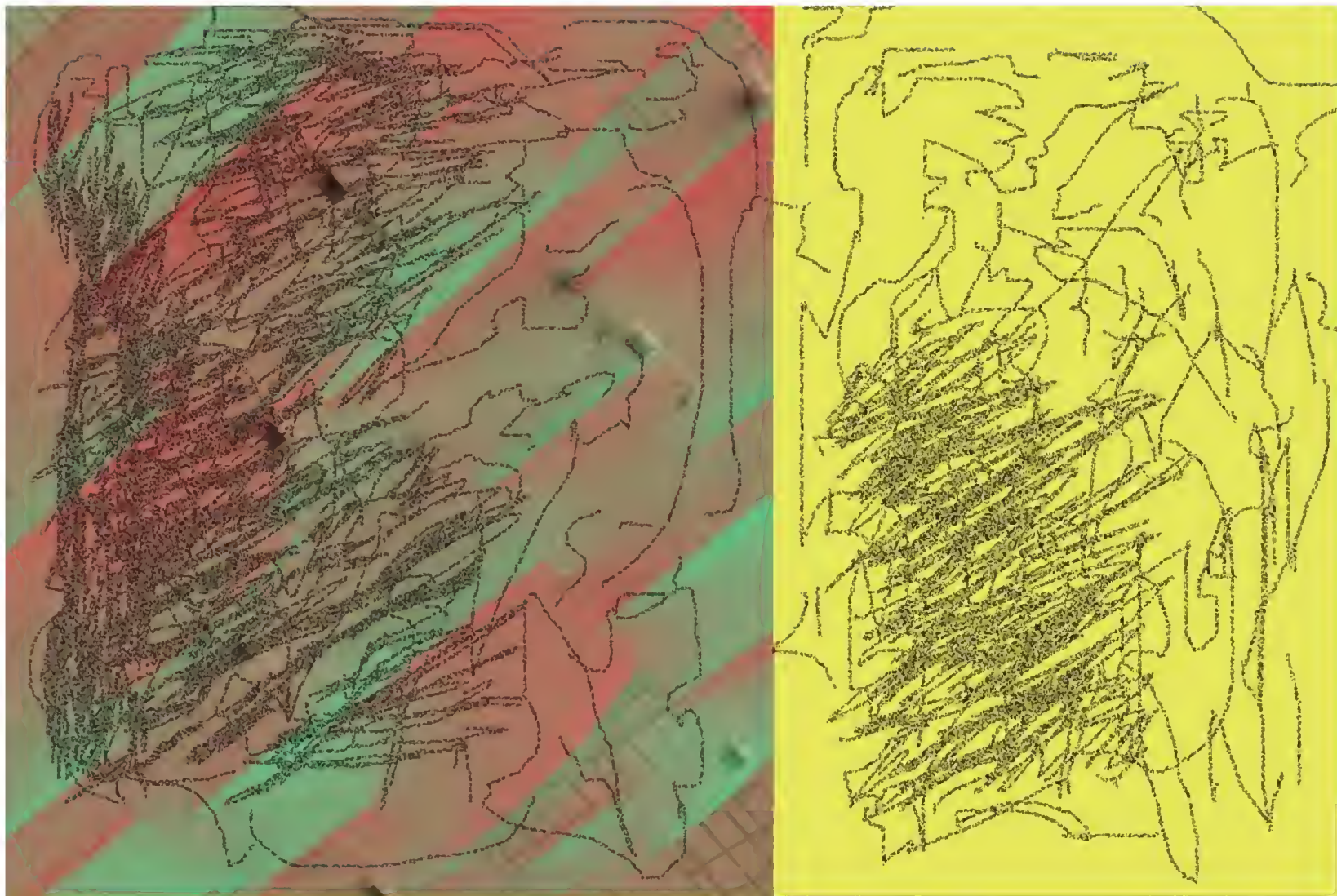






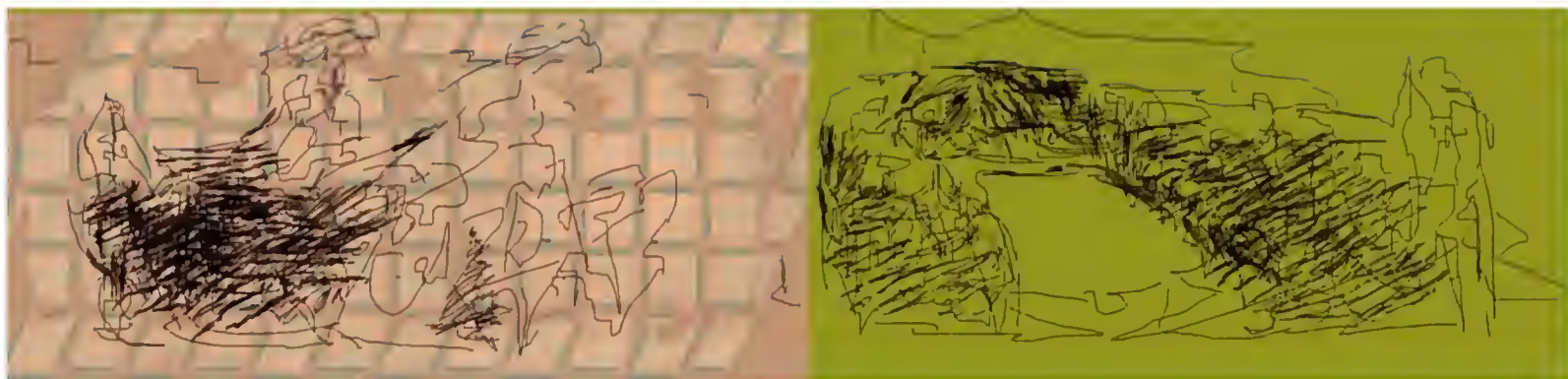


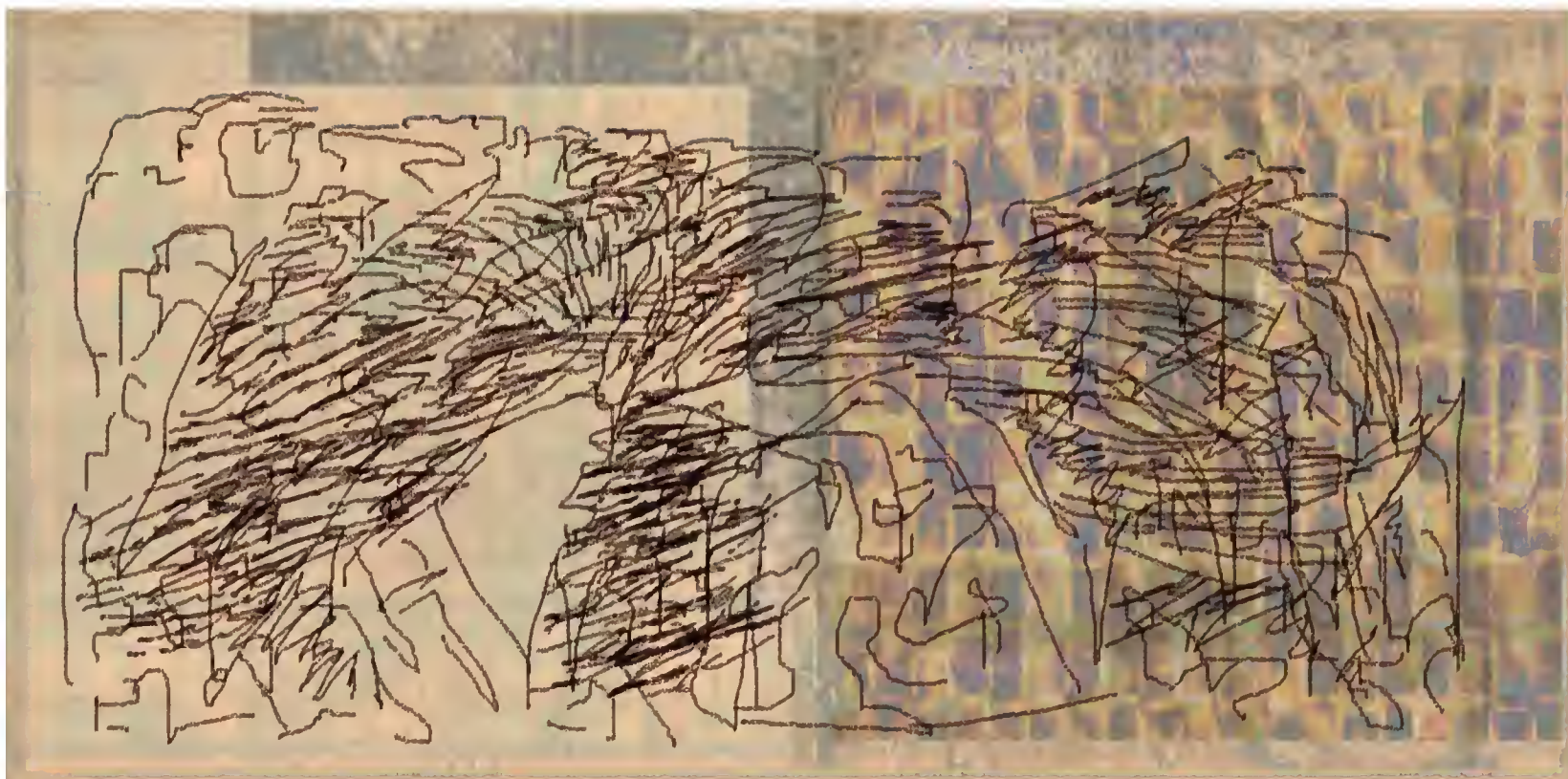






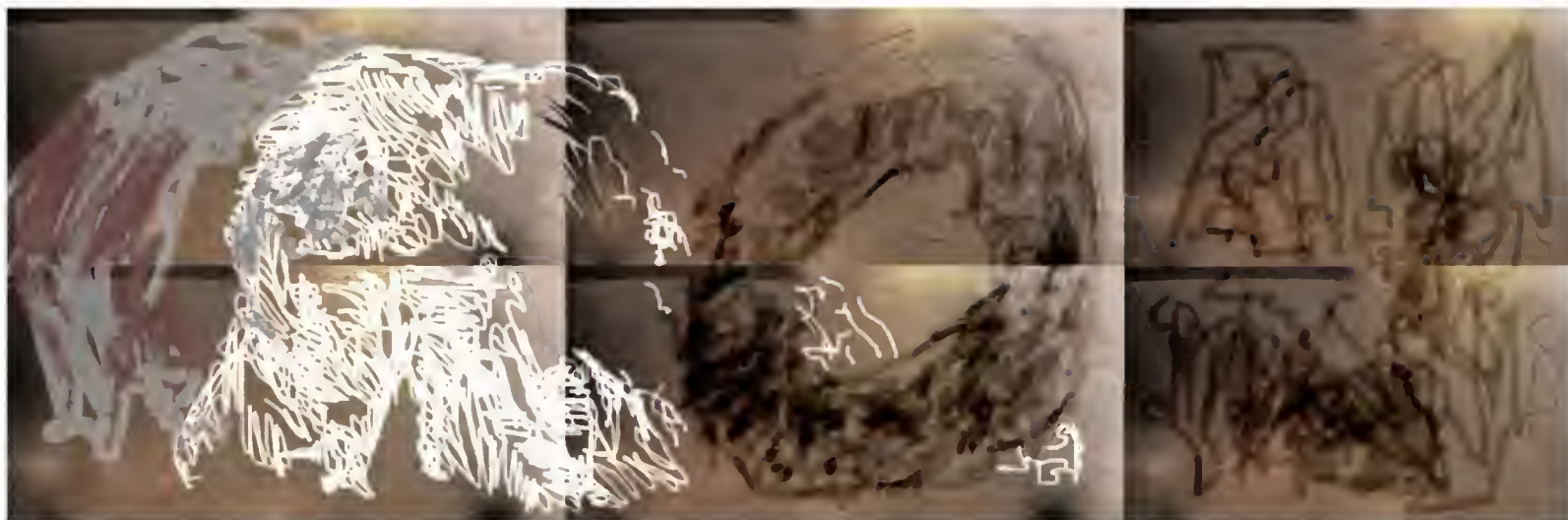




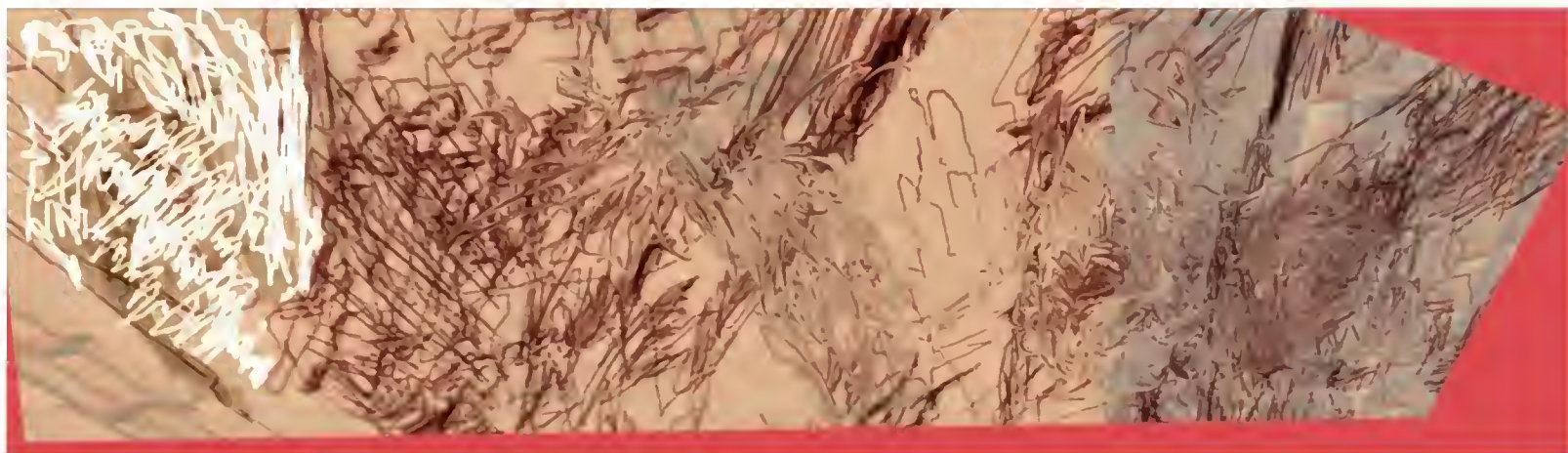






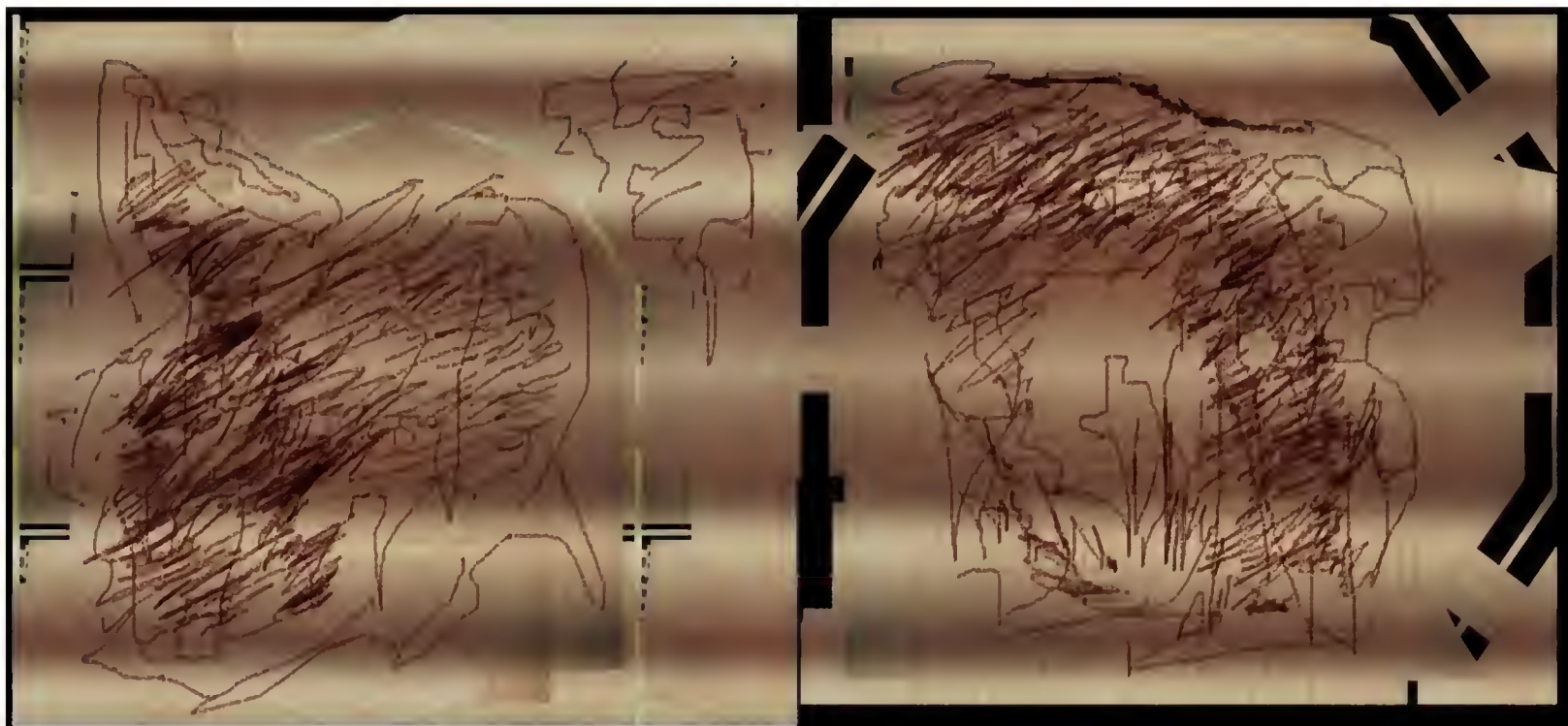


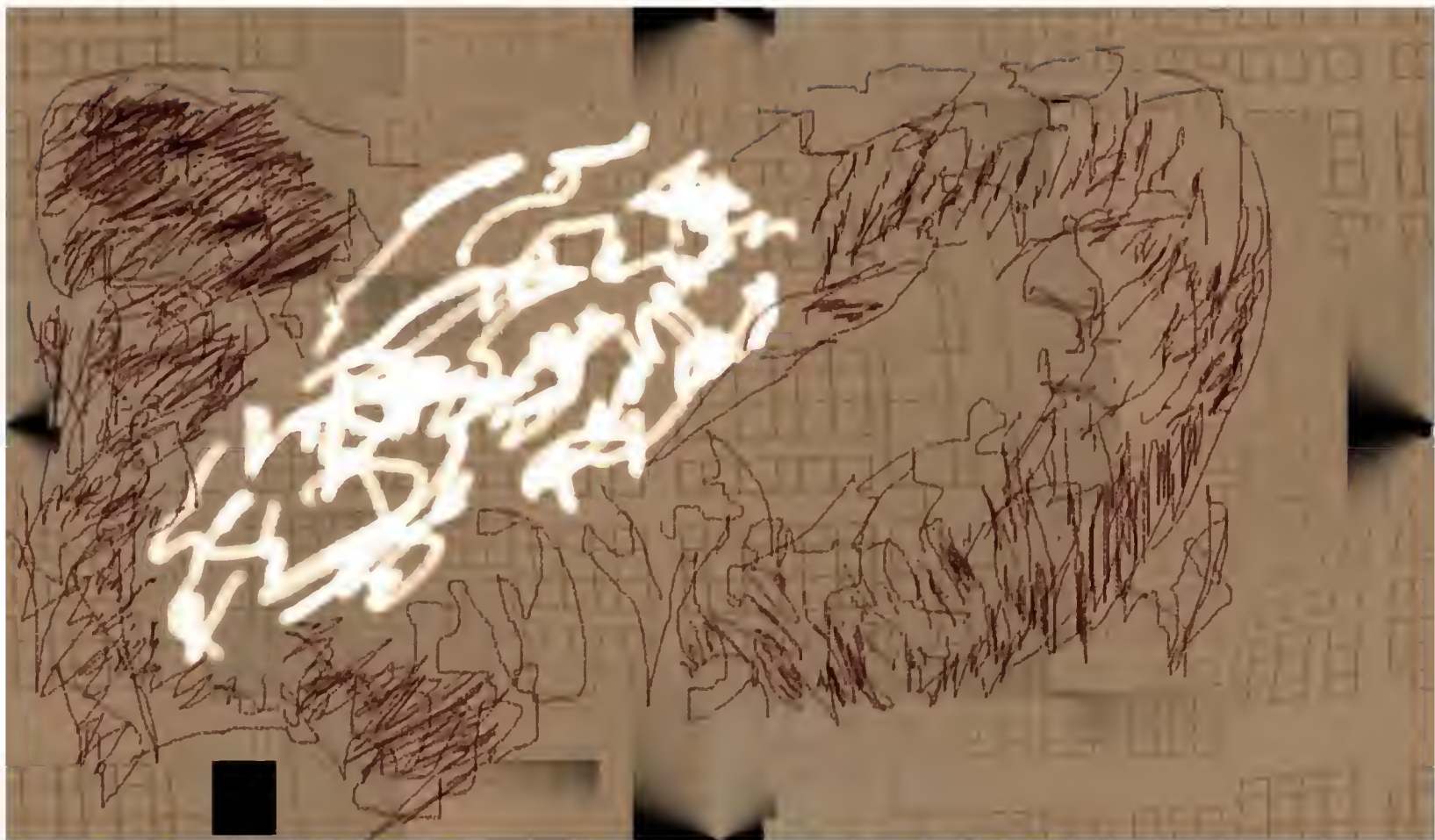


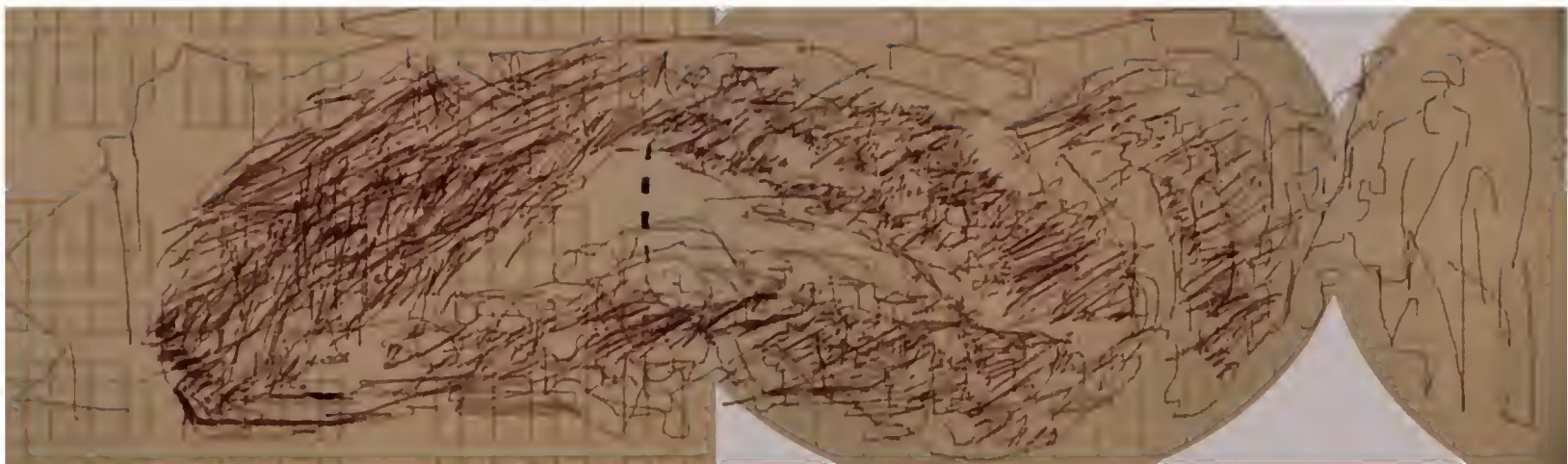




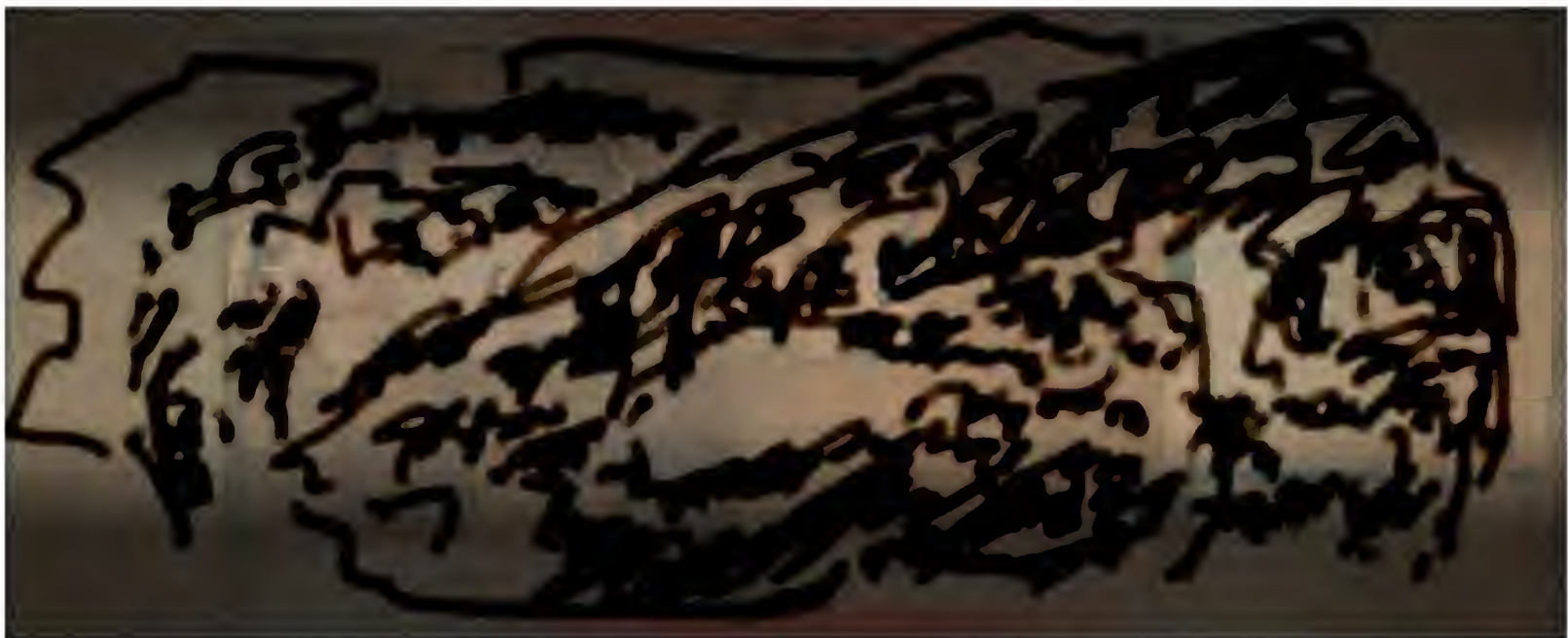






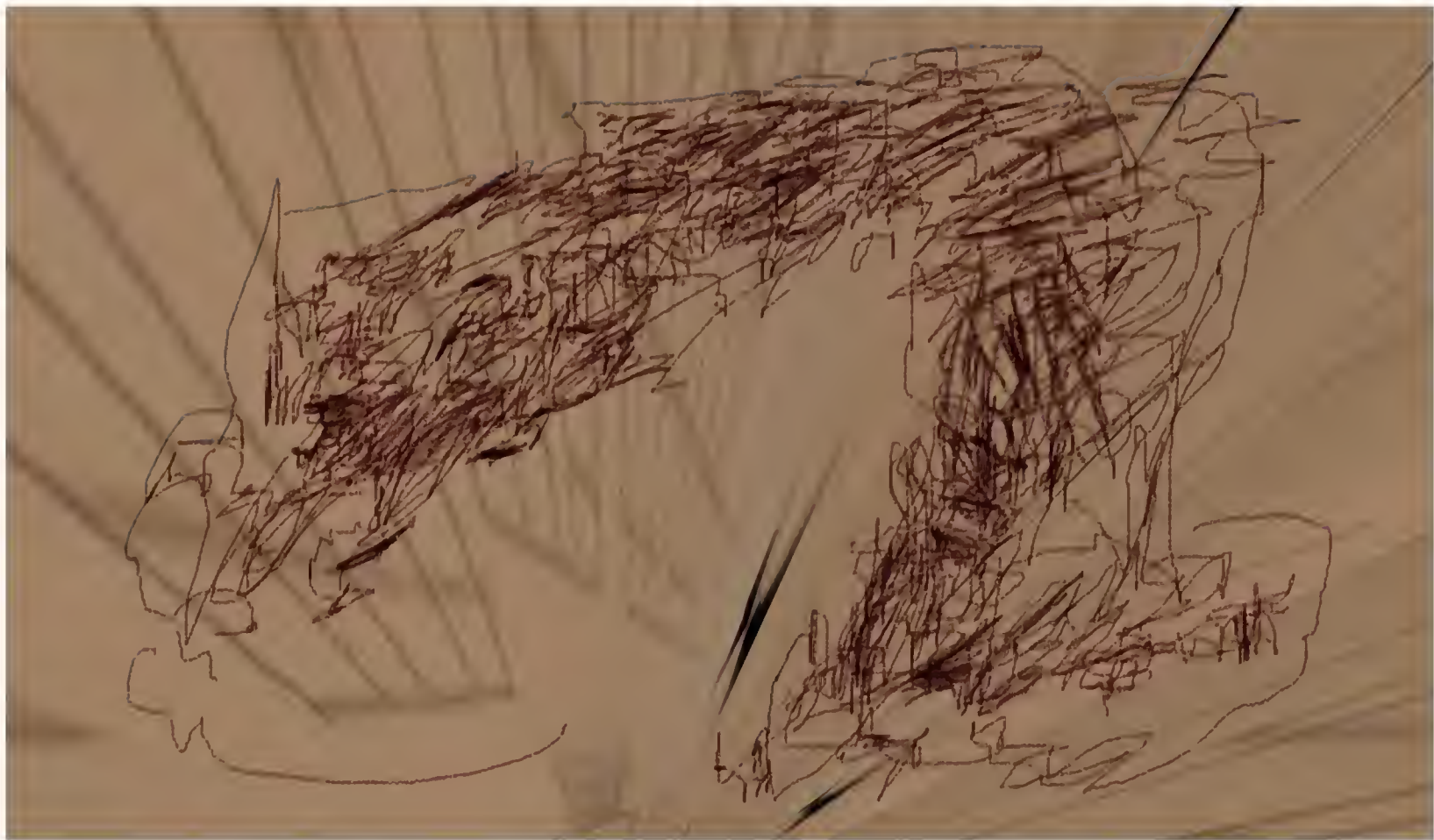


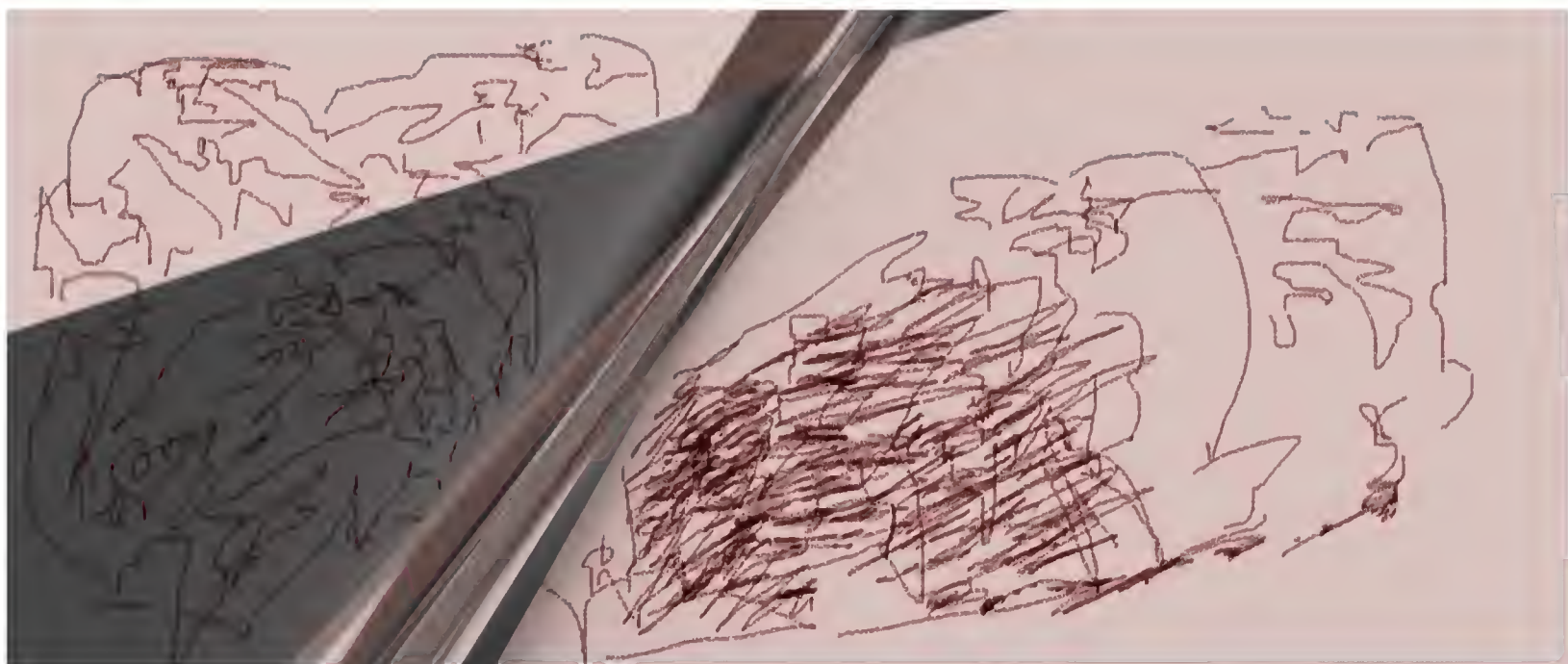




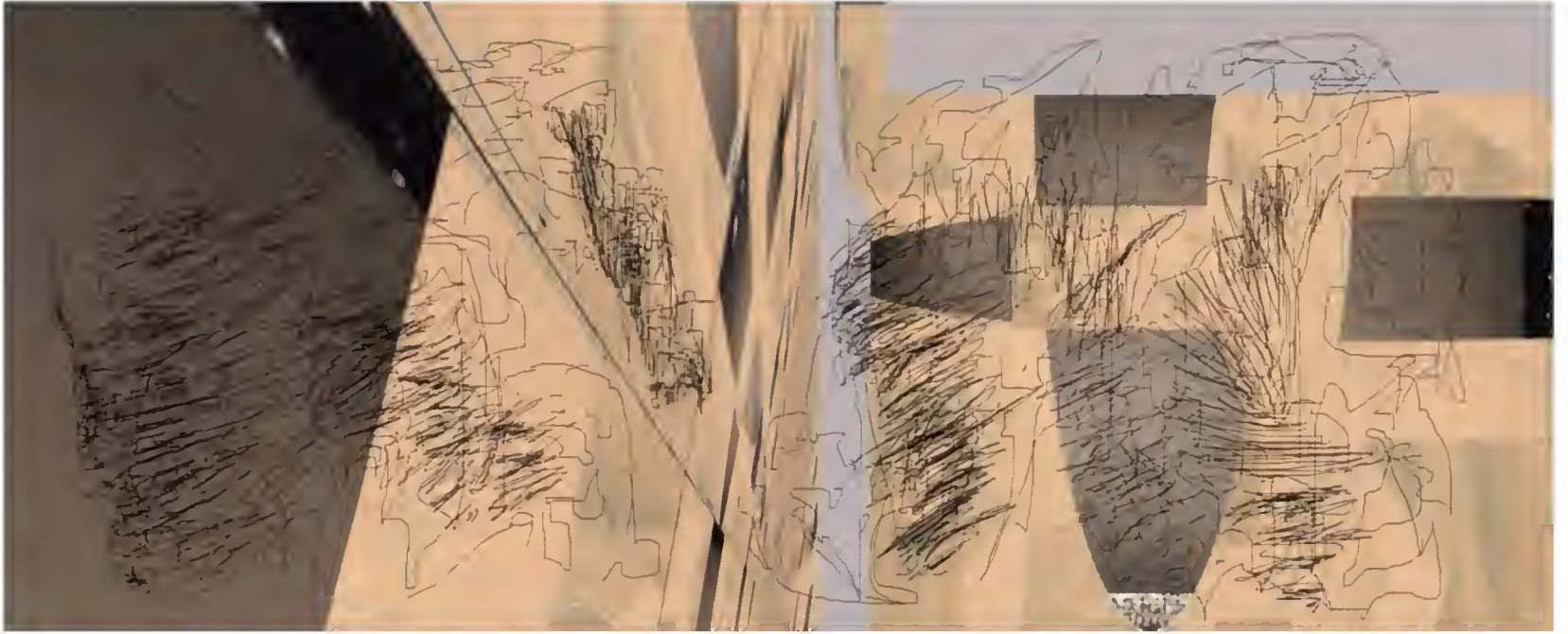


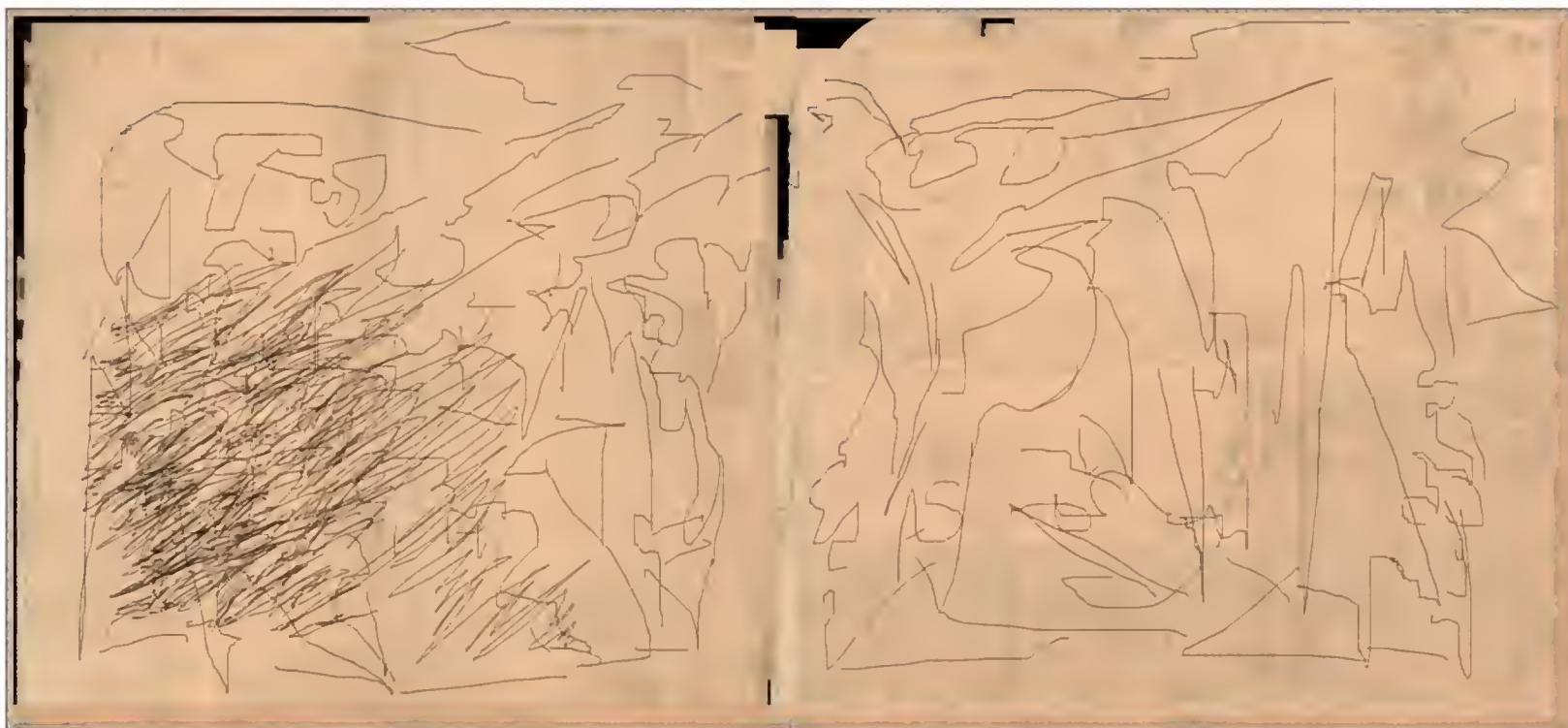


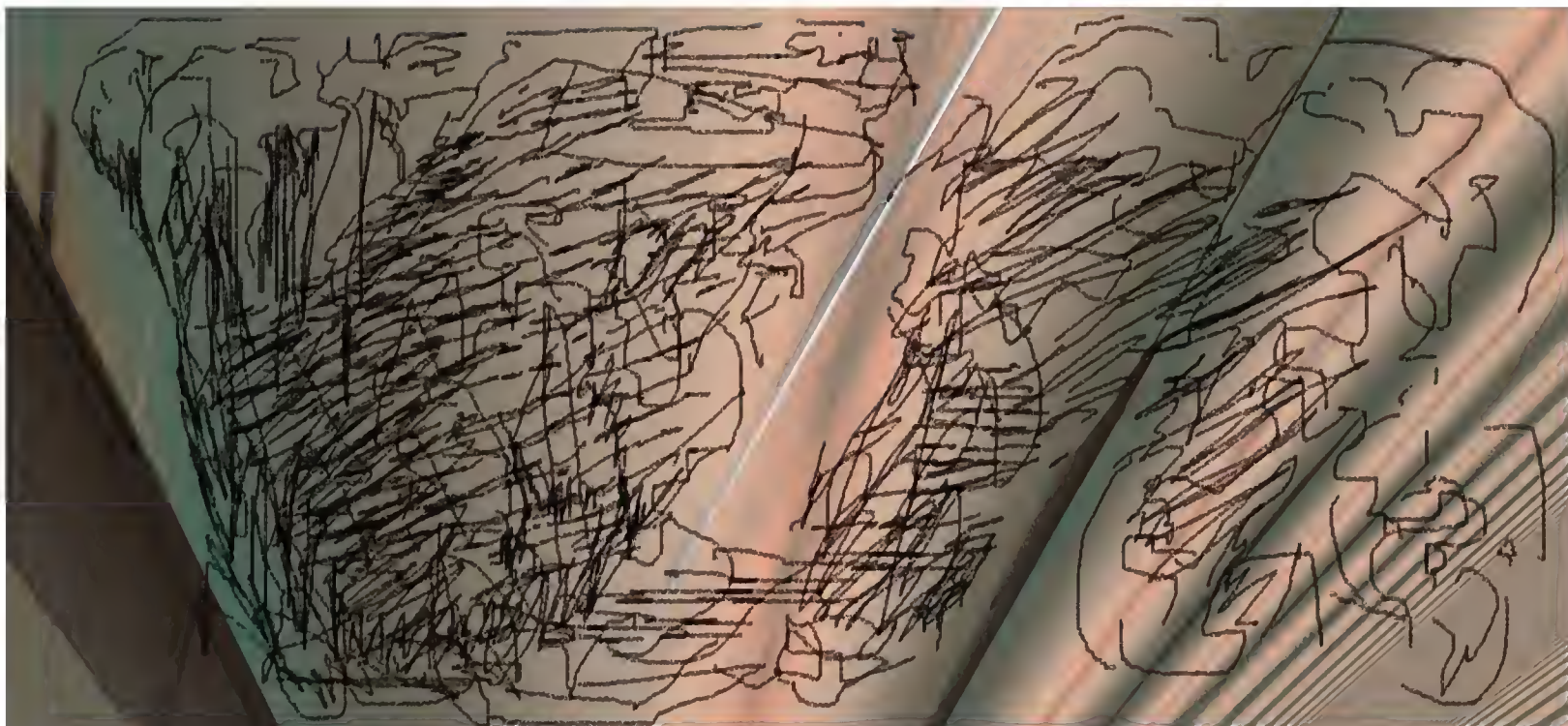


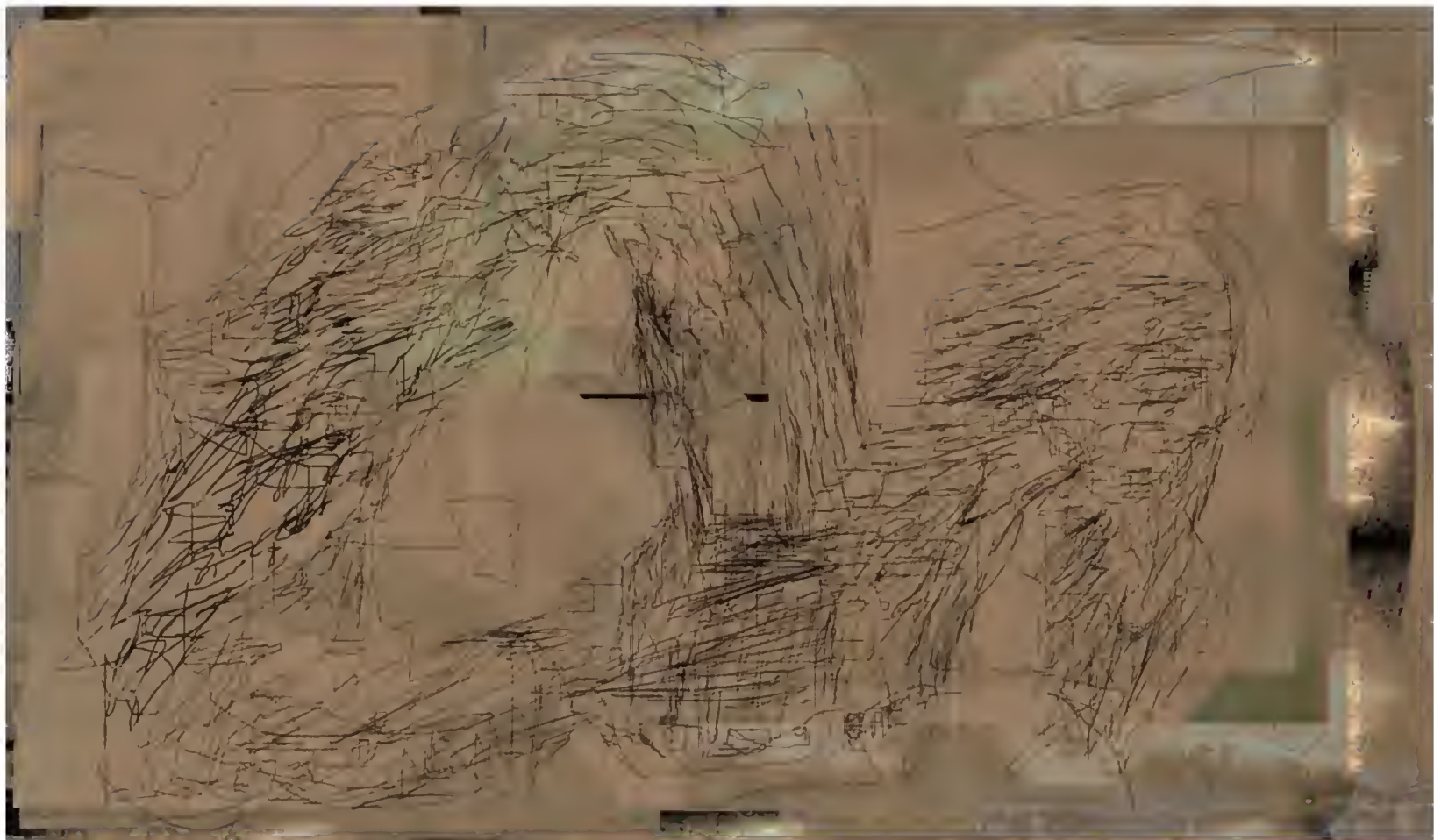


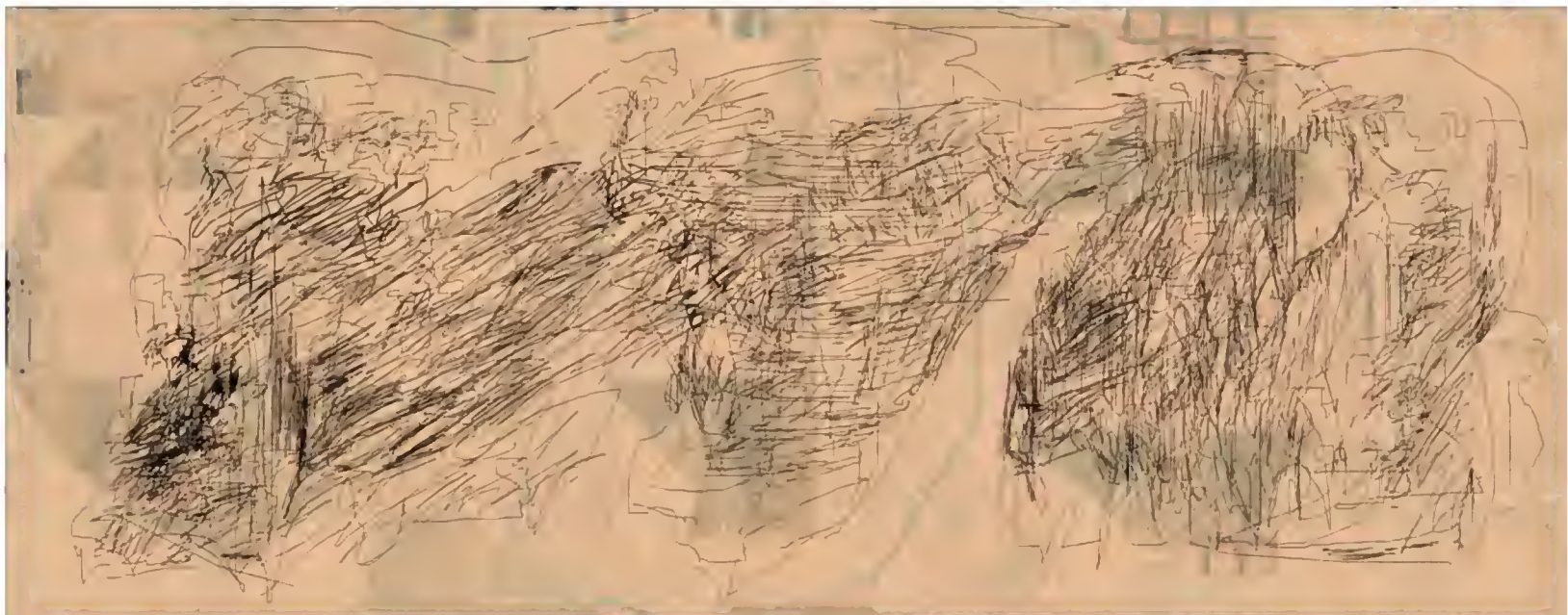






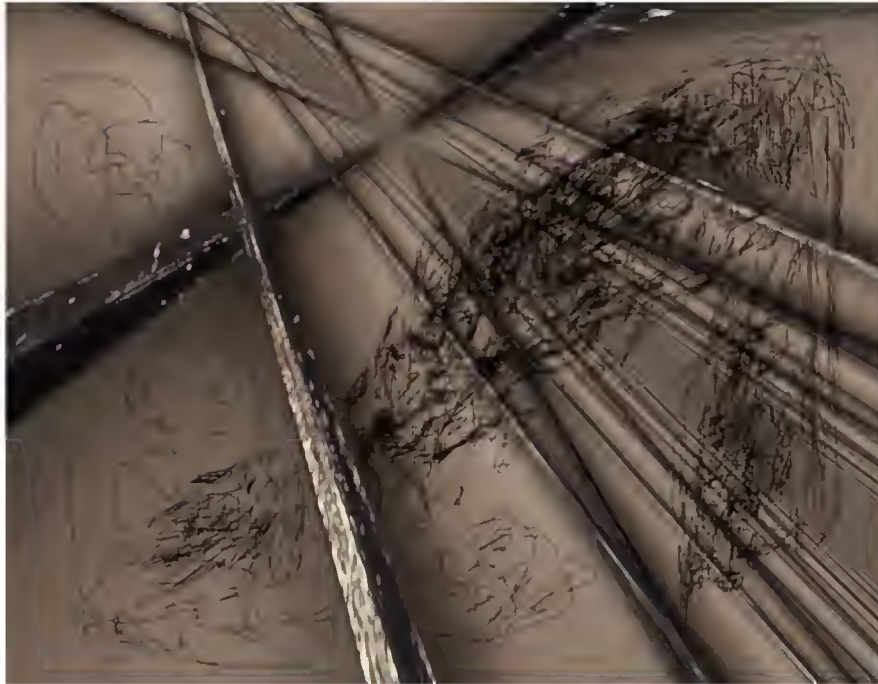


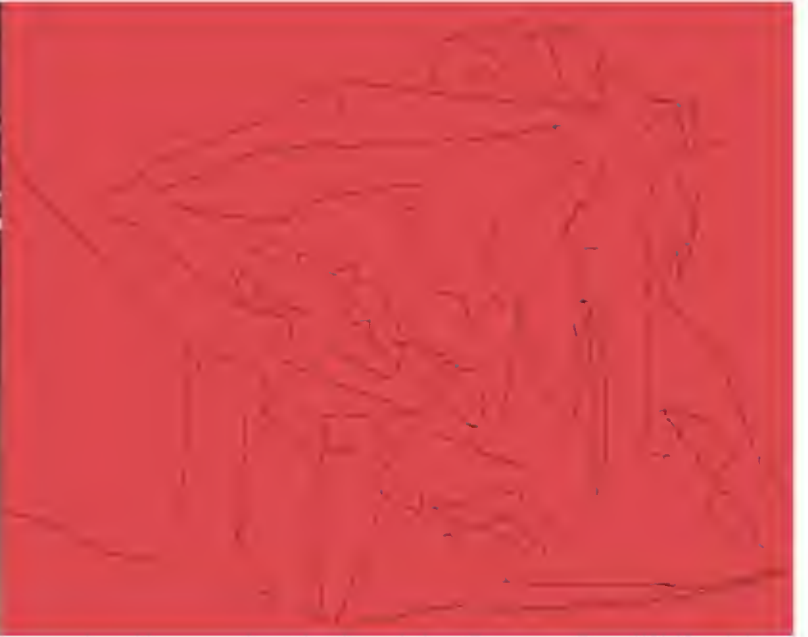
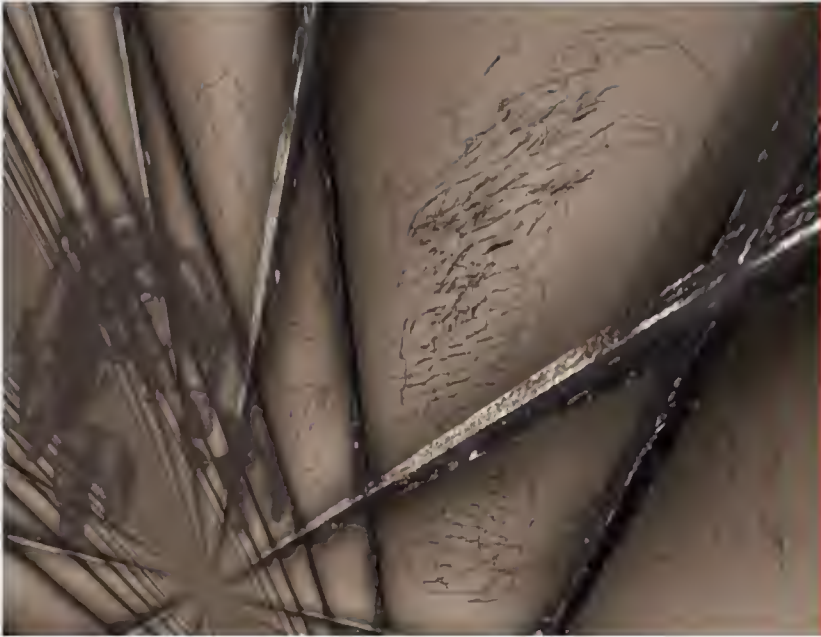


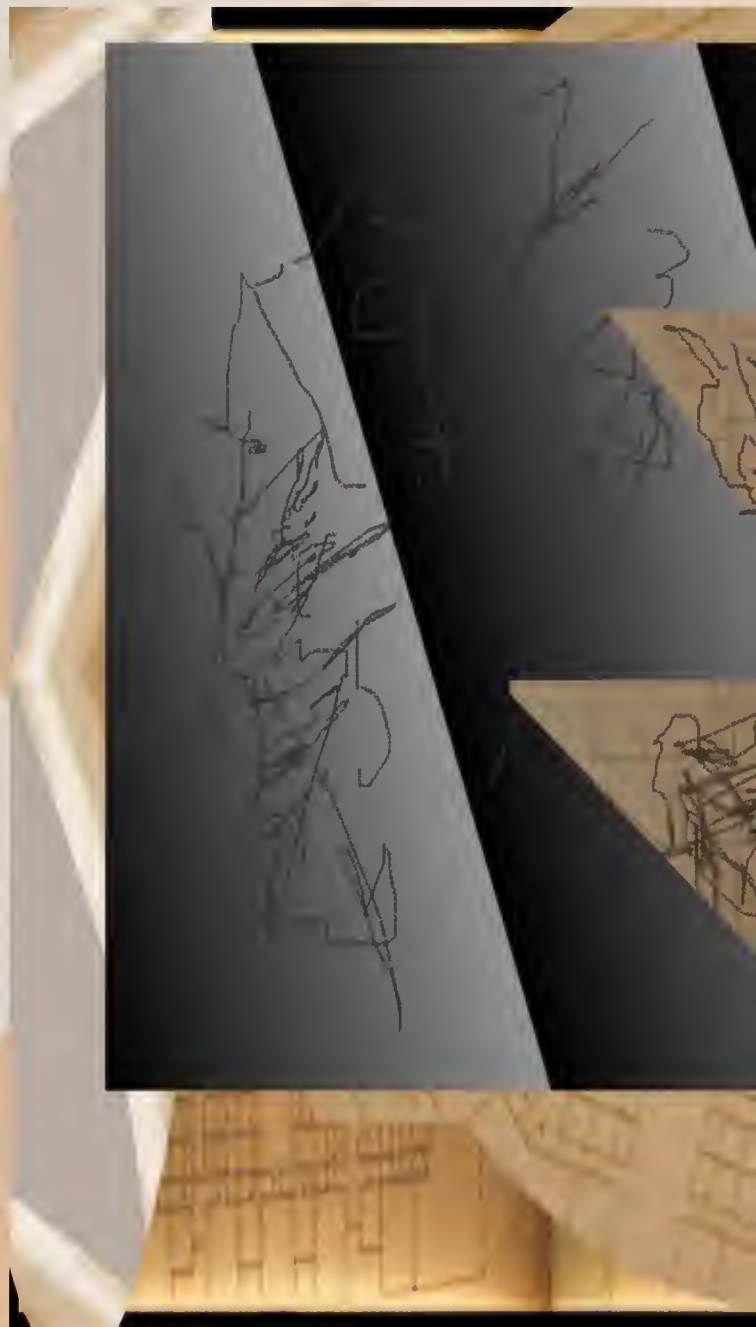


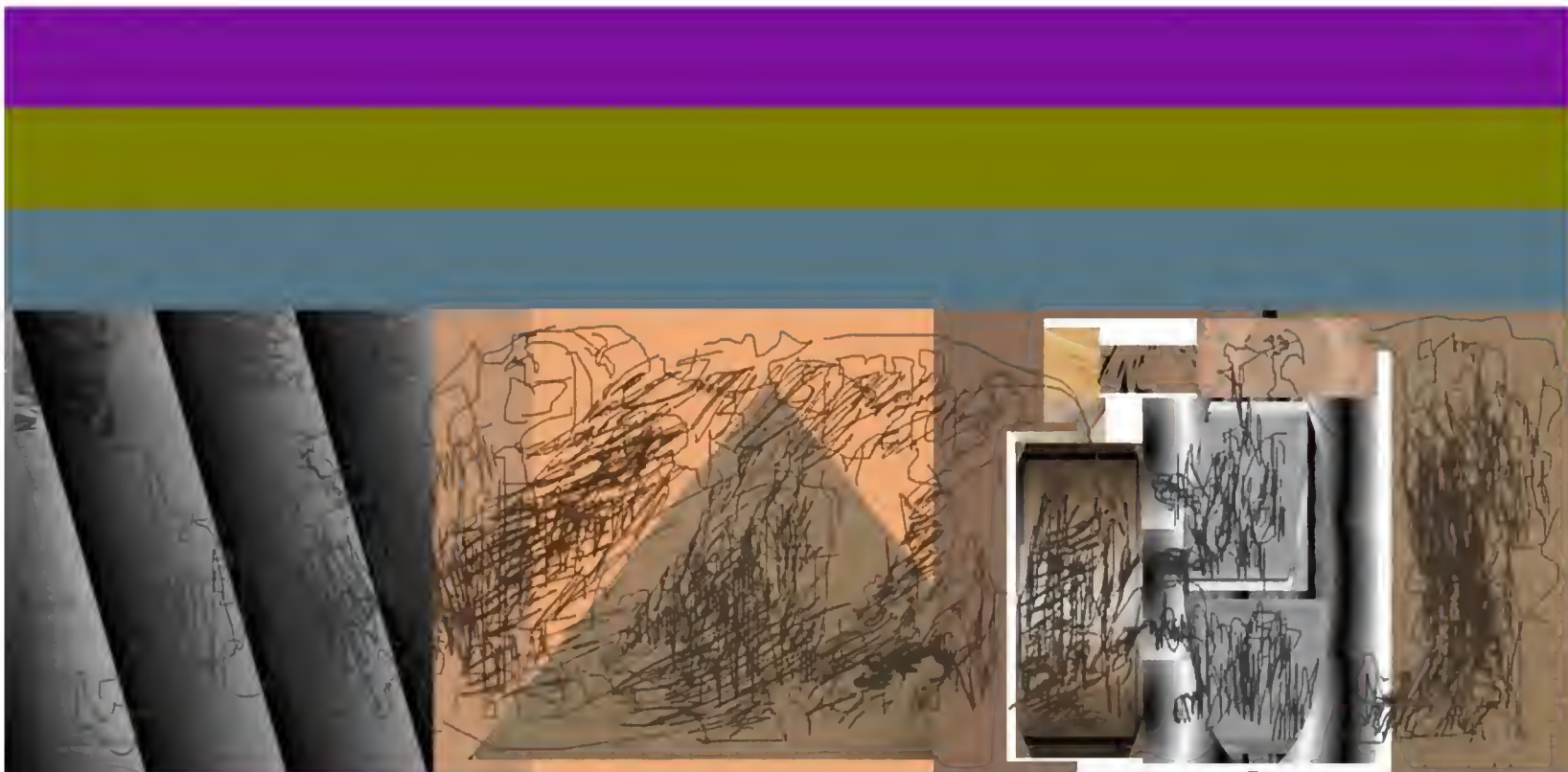




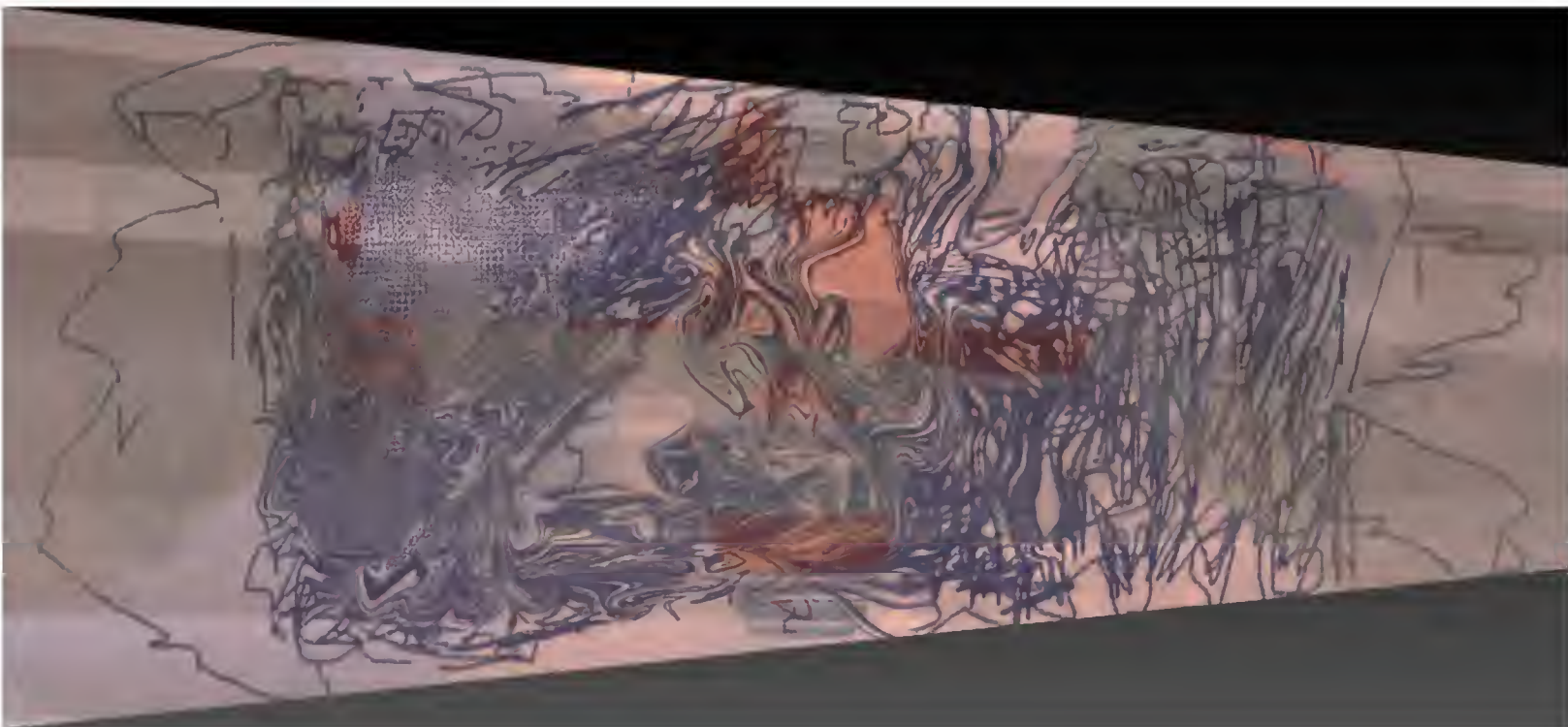


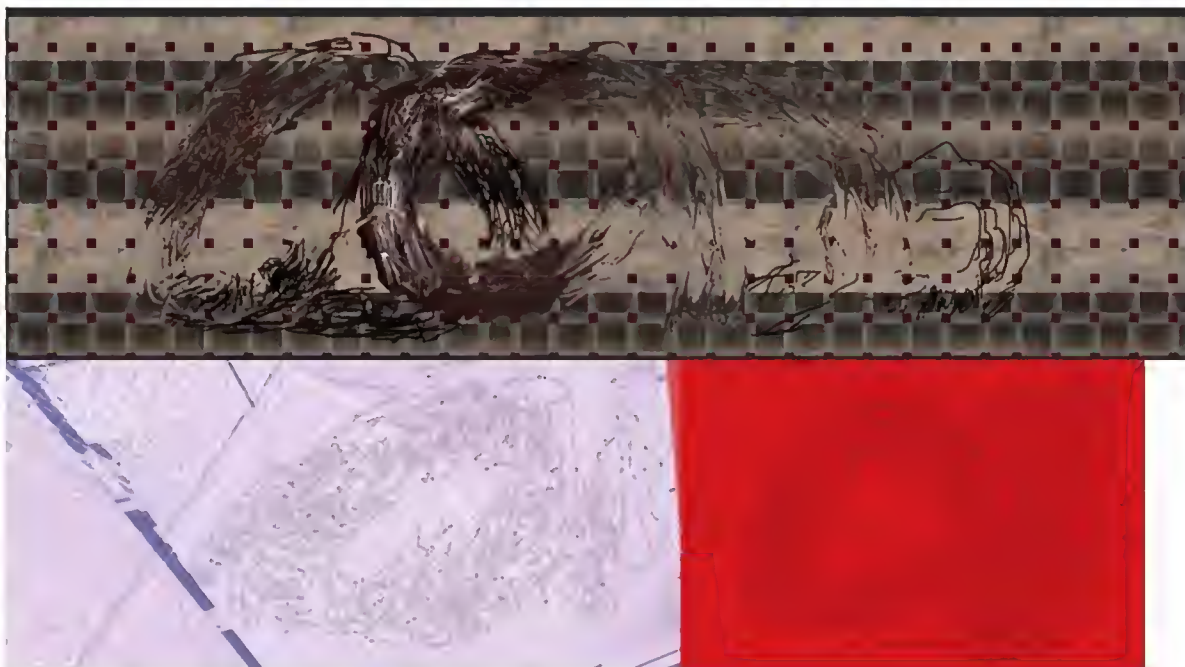






curving Stripes





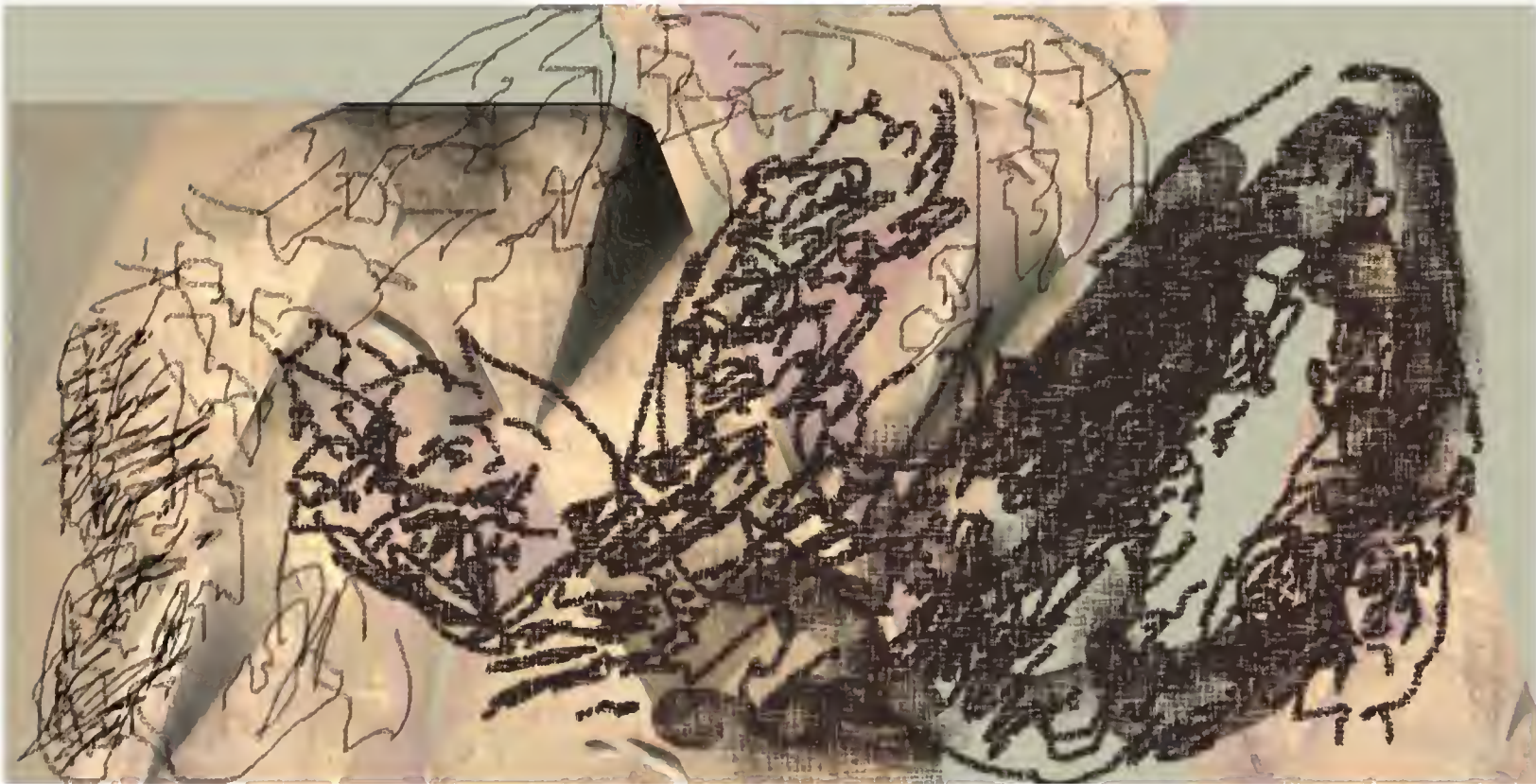
Eventua and Mediterranean Projects: use two projects as showing parallels intuit within the language matrix of PIE/Sanskrit / Greek: the diagonal figures: Greek as relating operon and Klieinoman(Klein Gomon or angles of atomic spin



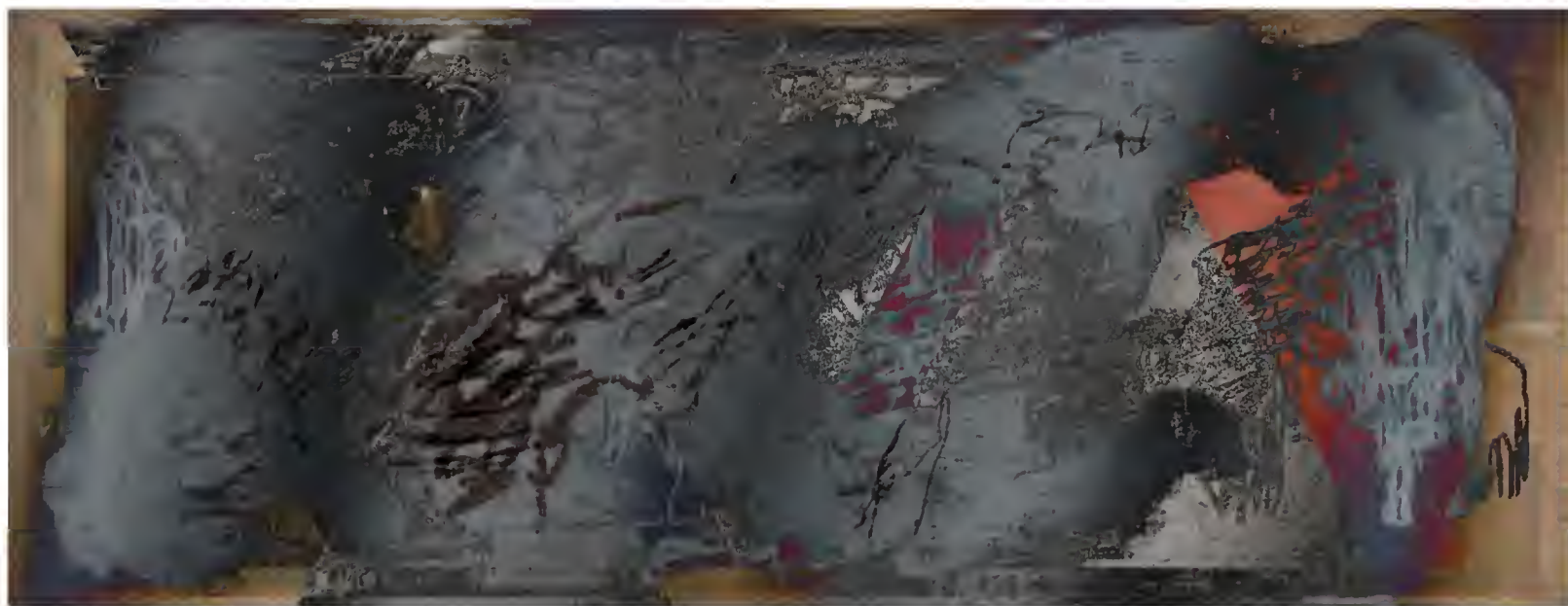
as relating per Democritus the assimilation ventures of the idea of angles to tangents generated within the PIE Budh or consciousness and Ankh or constriction, angle, emotion taken with Sanskrit sensibility to Skahar or style as drawing upon potentials as moods and modes. The Buhd to budha, bridge, material manifest of Skhar within the mental assimilation show via the Guandaran to Guanyin connection via Pureland painting in which the diagonal figures as presencing.

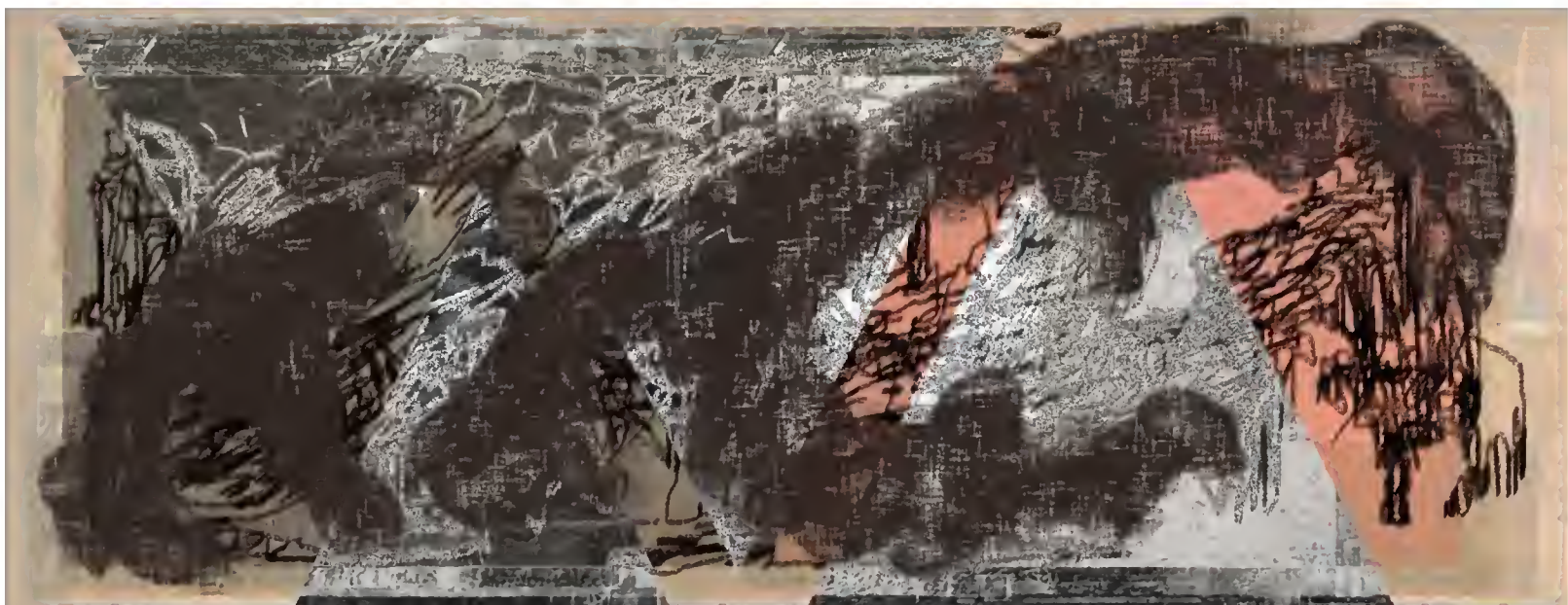
The manifest towards approaching this latter is through reference to the Story of the Stone, and its relation to society like that of Andres Pradesh UVari people as an Occupational Therapy type of culture which can be recovered in a parallel reference to the culture generated via Smithson, Dine, Rheinhard, Serra, Klein and Pollock upon which tropes connect the cultural zones of art.

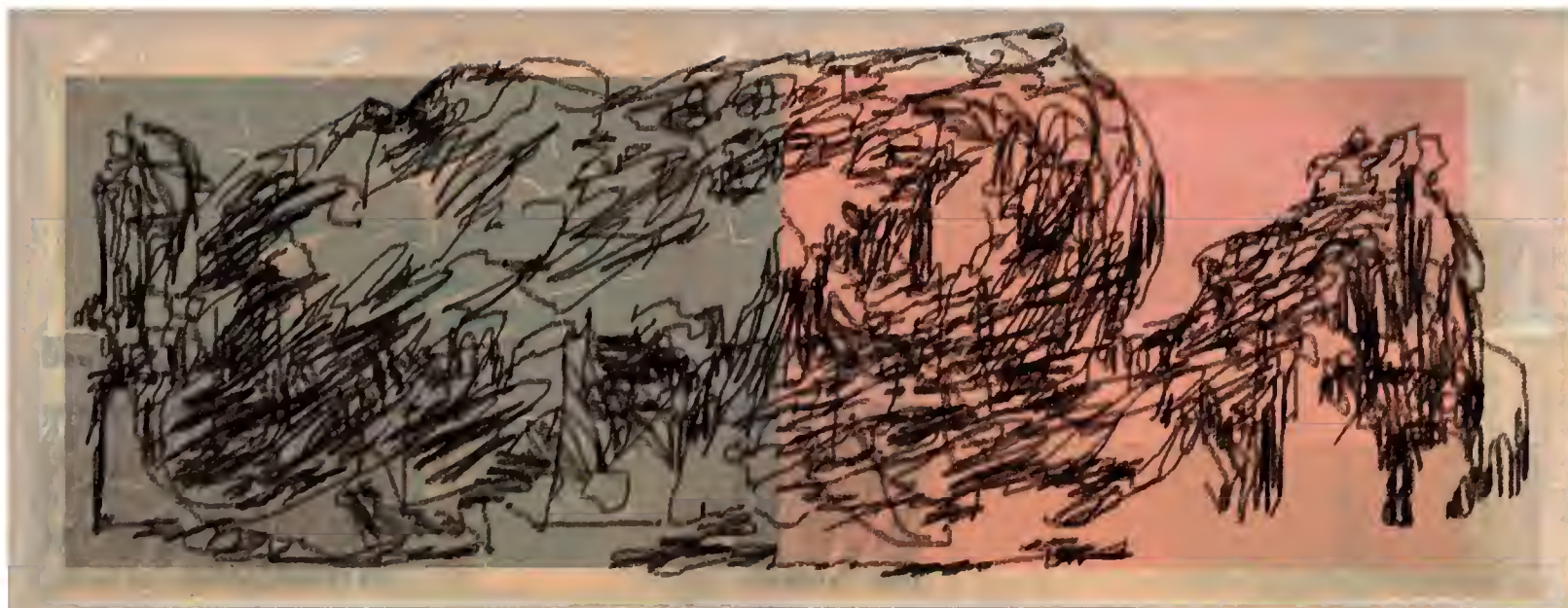




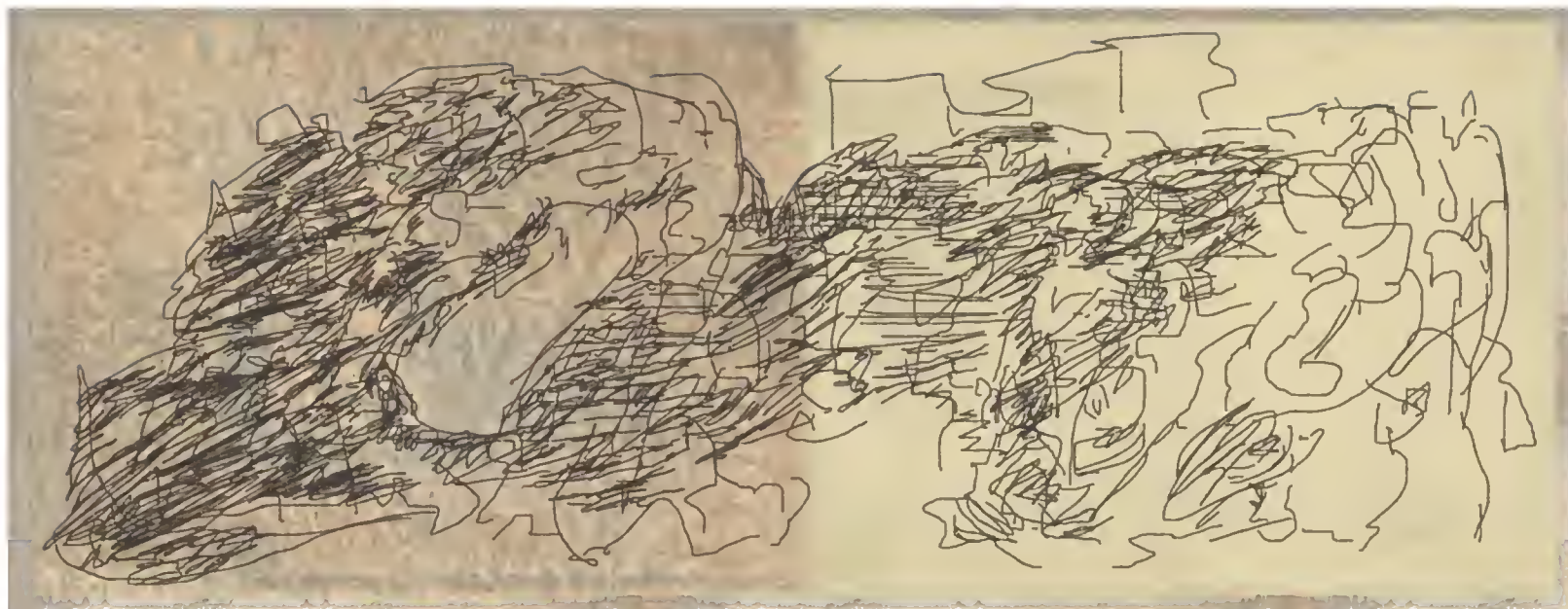




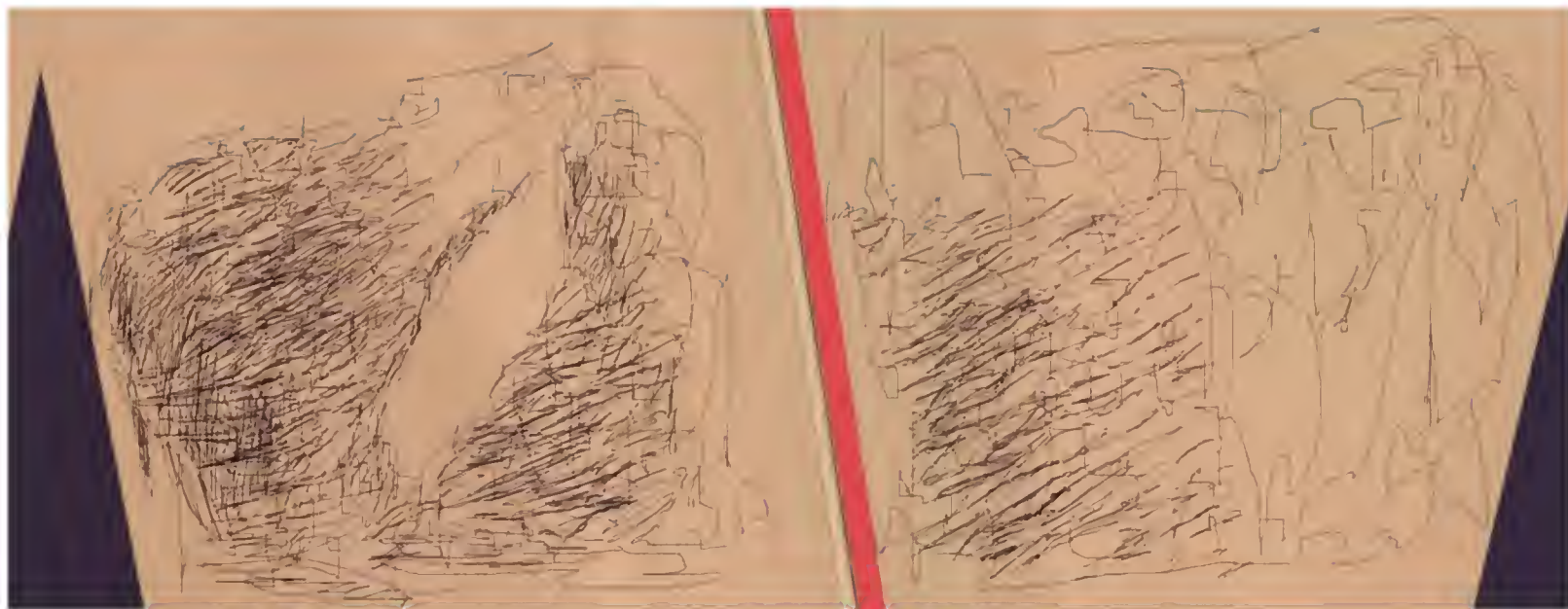






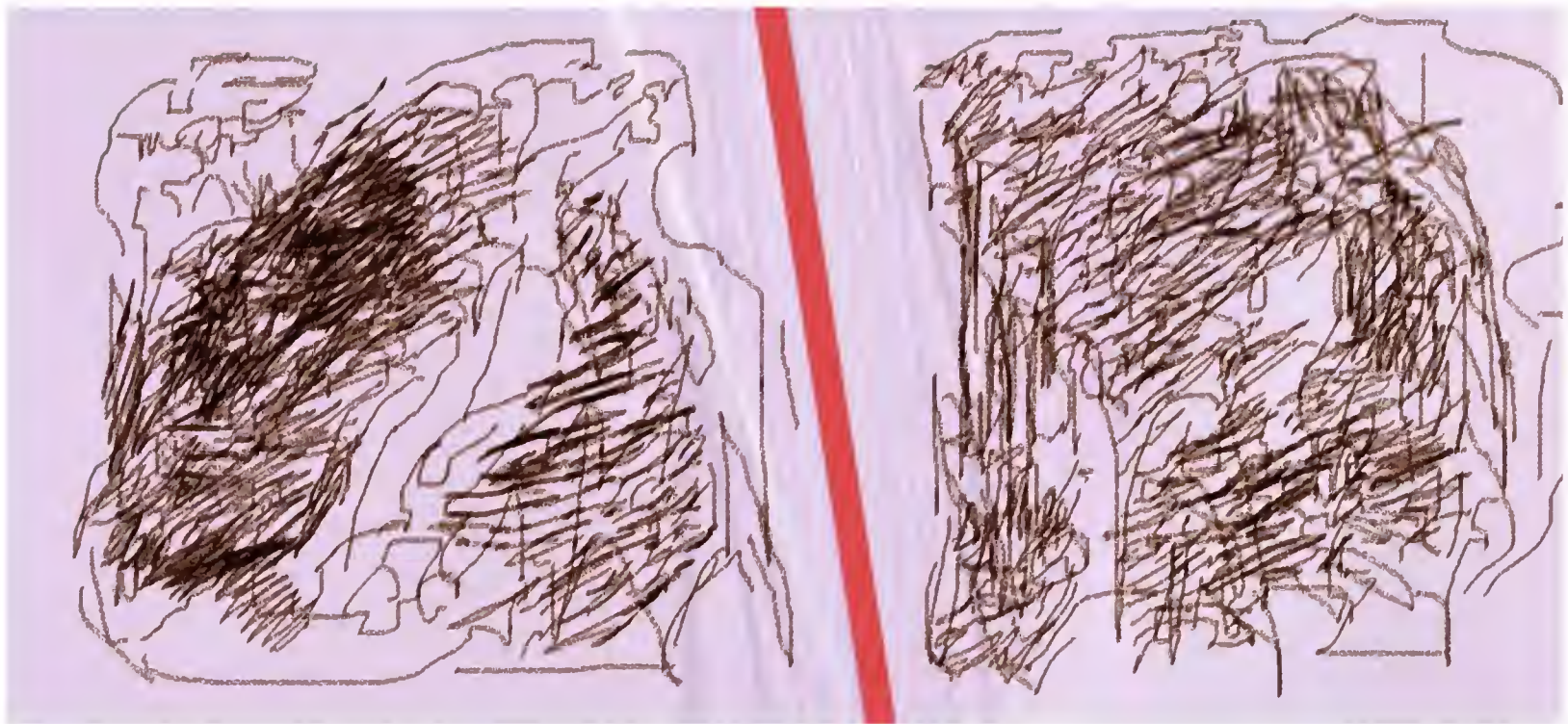




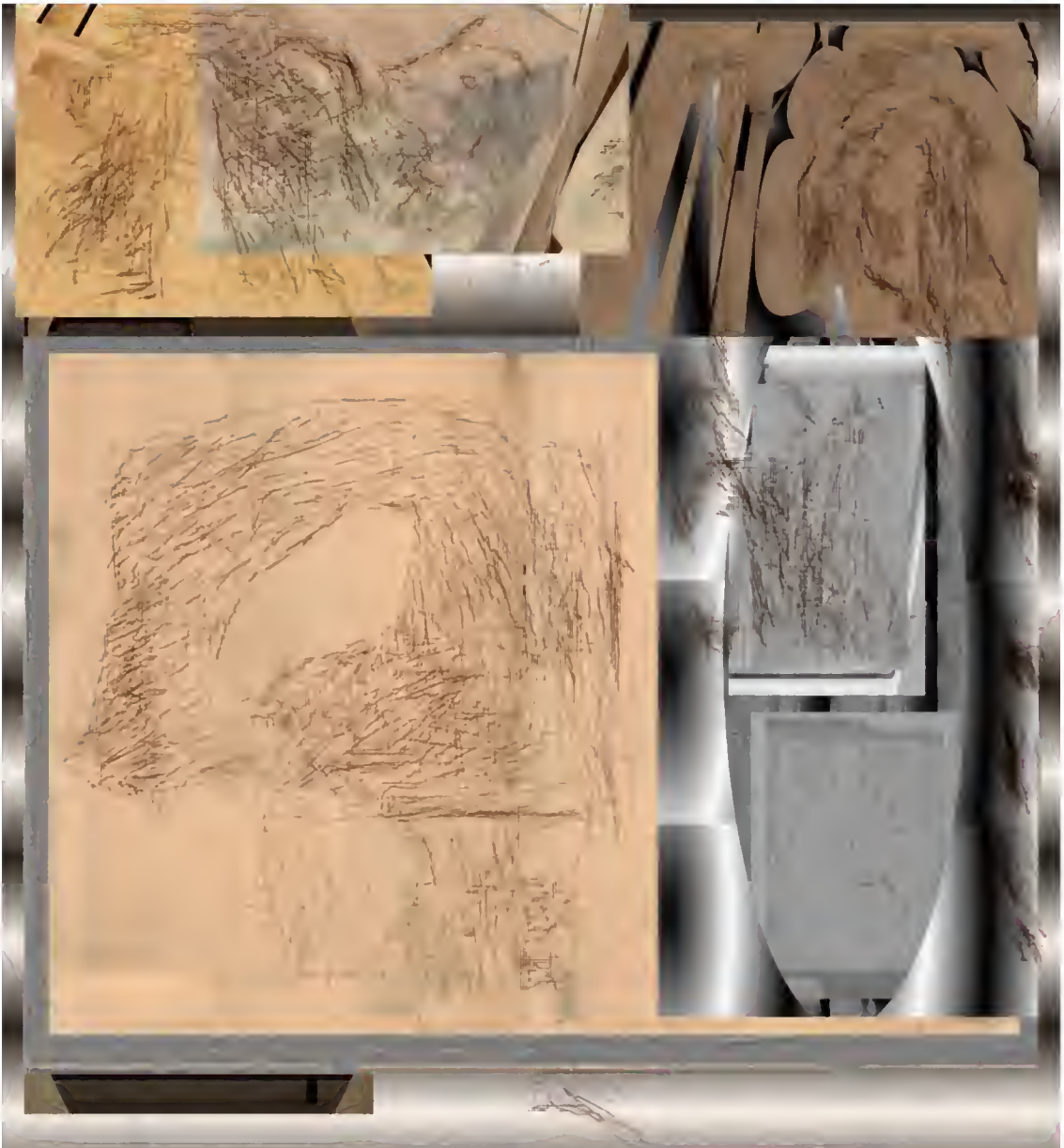




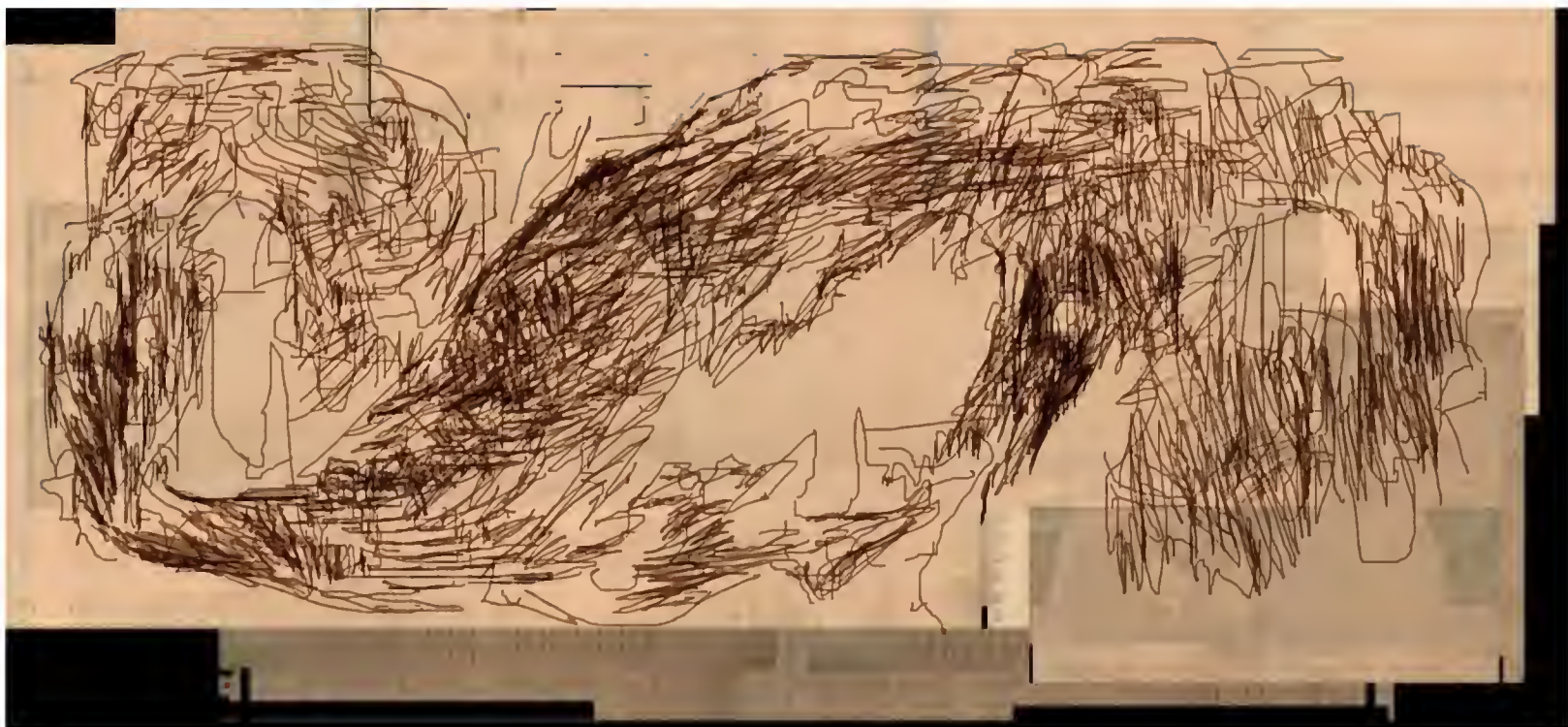














rhabdos the writ between skharr and Abdhos: I relate the PIE terms which indicate respectively the osmotics between mind and matter which the Greek term rhabdos encapsulates as it comes to indicate from origins in divining rod and scepter the moods of category and placement, context if you will of which the silent h bonds rhea to re as in reality, recognize and such like between presentation and representation

Eventua/Mediterranean

Sculpturotectural language proxemics of Hypsos and Sprezzura

The Klineman as Klein Gnomon: (Franz!) relates the diagonal and verbal history of Angle per ankha, bend , constrict and the formative generations of Skhar, or style and hypsos/ sublime contents from those PIE/Sanskrit / Greek matrix on the one hand to the diagonal of the Pureland from also PIE Budh: Abdos, i.e. bud , bridge and the reflexive content of ward, peon, fire, the bow and the lyre, net and tableau.

Imagery is the plasticity of the elasticity of language as poetics and the structural mindfulness

Within a sculptural sketchbook.... Meta levels of language poetics within the art of making connections between poesis and poetics of cultural zones.

Inflection: brogue, berm, burr....

Dine/Serra/Smithson/ as etymologies of Skhar from Brancusi: tooling... Art and Language tools... and of Oldenberg- soft sculpture to software argument within sculpture -lo-tectural language proxemics.

Skeins and Skins

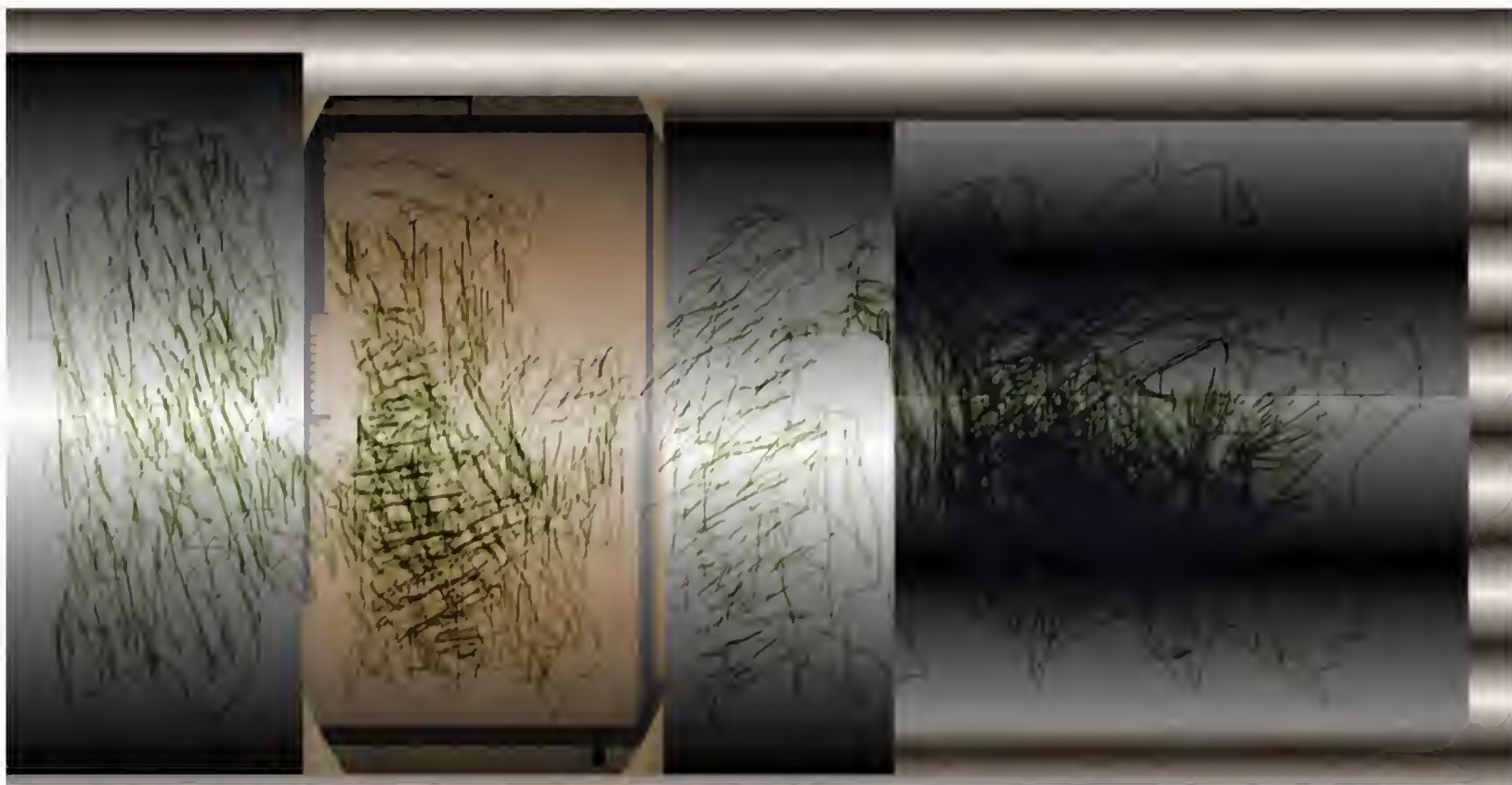
Franz Klein in his last name carried that overtone of the Greek reclining chair –Klien which supports the name Klinoman of Klein/Gnomon or reclining angle: compression of forces Democritus gave over to imagining the structure of the atom as being a kind of veil of angles supporting such a network, and the idea of net reposed to “internet” shows the gradations of the successive art grouping of art and language to recombinant poetics structuring approaches to dialectic which is a momentum towards recovering of that cumbrous term its aspirations through the silent H by which rhea mode realizes the maximizing of internal principles of configuration within the body language so to speak of presentation and representation : the sculptor Mola in giving over the etymology of Skharr as that of sculpture to gravure and writ presented therein the tensions between Brancusi and his interest in photography within this material writ of the gravure process and I have taken the manifest the term resonates over Sanskrit or language style as the structural halfway house between Pie/Sanskrit/Greek and the rhetorical thinking (process) as the rhea mood out of which our categories emerge in the language tableau particularly elaborated for example by Finnegan's Wake of which Tony Smith was a particular adherent. Therefore the art and language movement and recombinant poetics to my own interest in the meta level of the software argument show the soft mood of Oldenberg perhaps, in the general ethos of “Demonstration” which were the politics of the time in which was that spectrum of Johns, and in relation to Skhar: the lists of Serra (sculptural words i.e. serrate) and Dine's version of tools in which the drawing connection was that of the Sanskrit/Skharr maintained between mind and matter osmotics in his case emphasizing the latter, which amounts to the mirror image of Skhar in the PIE “Bhud” in which the bud or principle of ward carries the long tradition of thinking in trope which configure's the categorization extensions that are the construct moods of the experiencing of rhetoric as like principle. Ad Reinhardt and Smithson completed the dialectic principle stressing inflection of cultural zones which then for all practical purposes supports the generations of conceptual art, subsequently to become in a sense the ancestor of Artificial Intelligence and virtual thinking out of which the stress of Physics and psychology encountered an emerging dynamic of thought experiment which resonates over the needs of constructing to the web its drawing principles and dianetics. Klein's principle of projection then can be seen as the thread to these matrix developments and skeins in which the silent h of rhea supports the aspiration of presentation to representation within all such construct of the rhetorics.

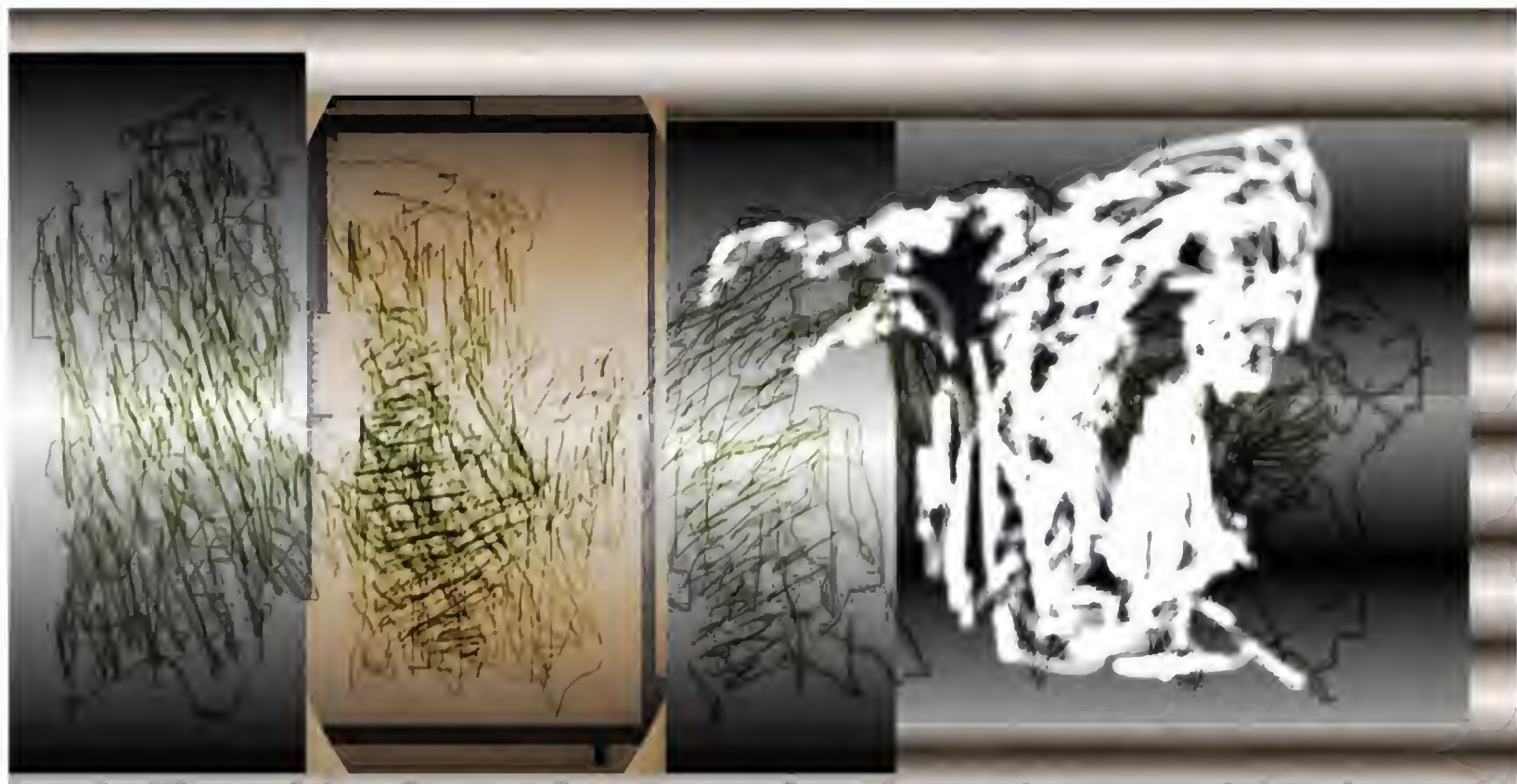
Peruvian knots as a language form in the weaving's also gives an antecedent: the knot is a kind of bud, and the idea carries over to draping and folding: network...

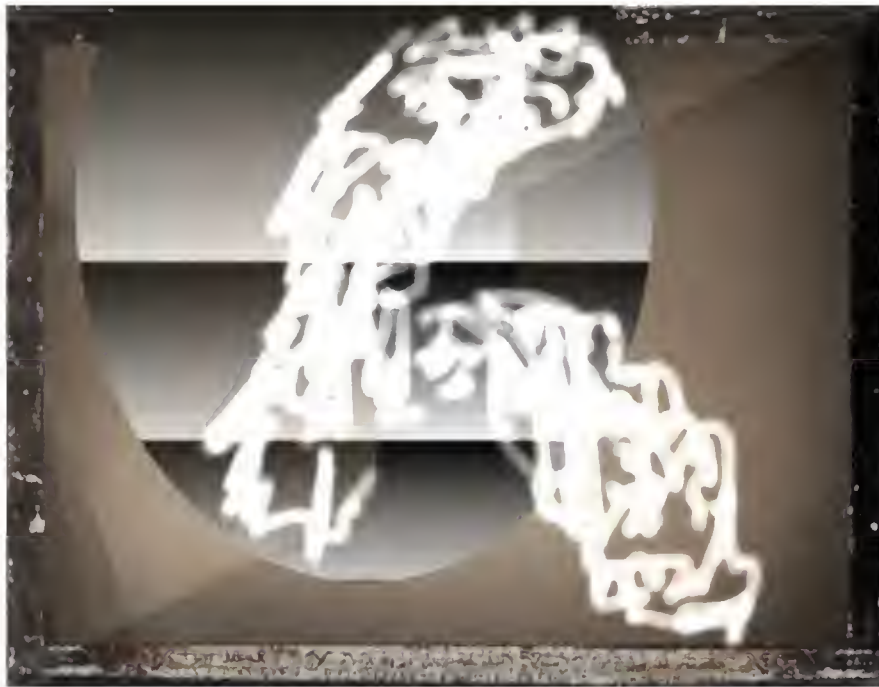
thus for example the expression within physics that new developments are like "listening to sight" carry the resonance the bow and the lyre





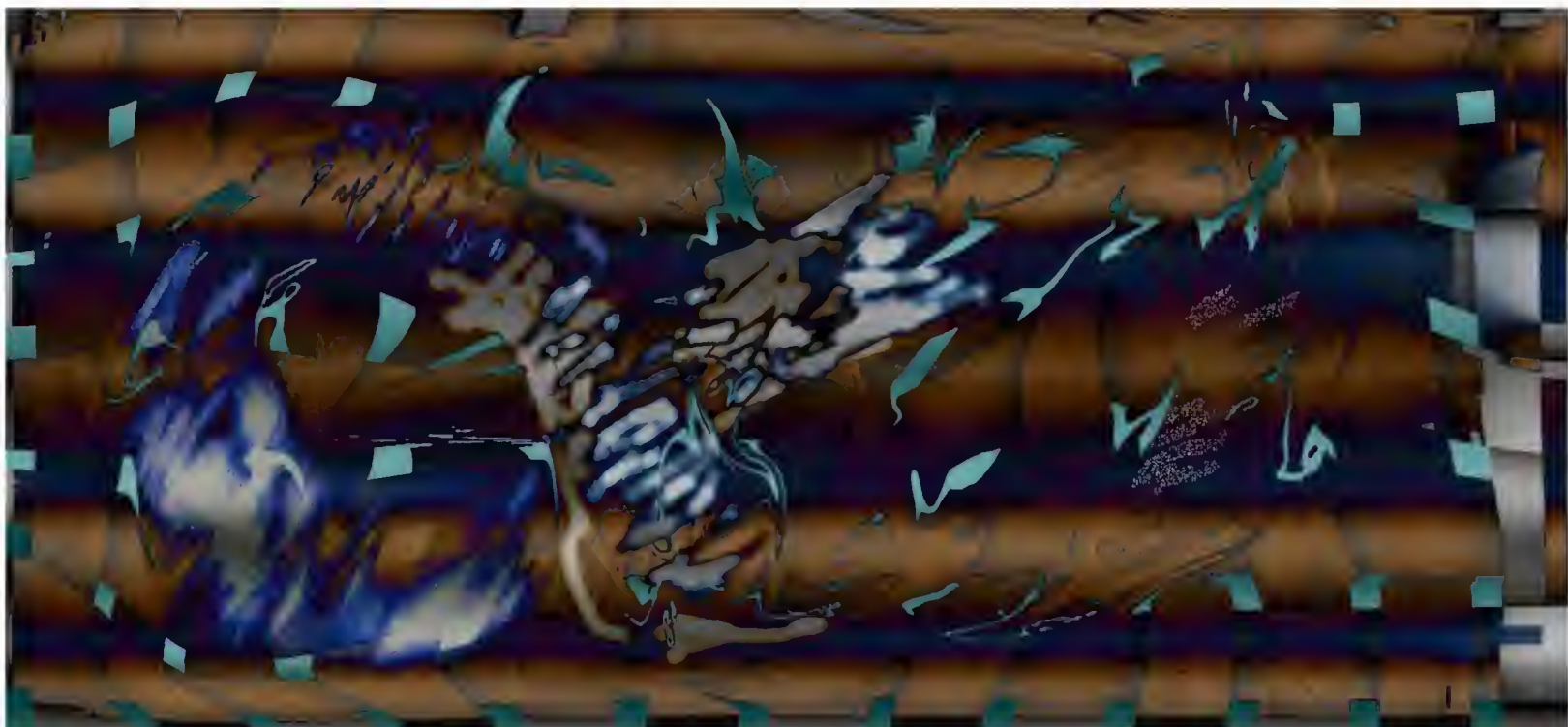


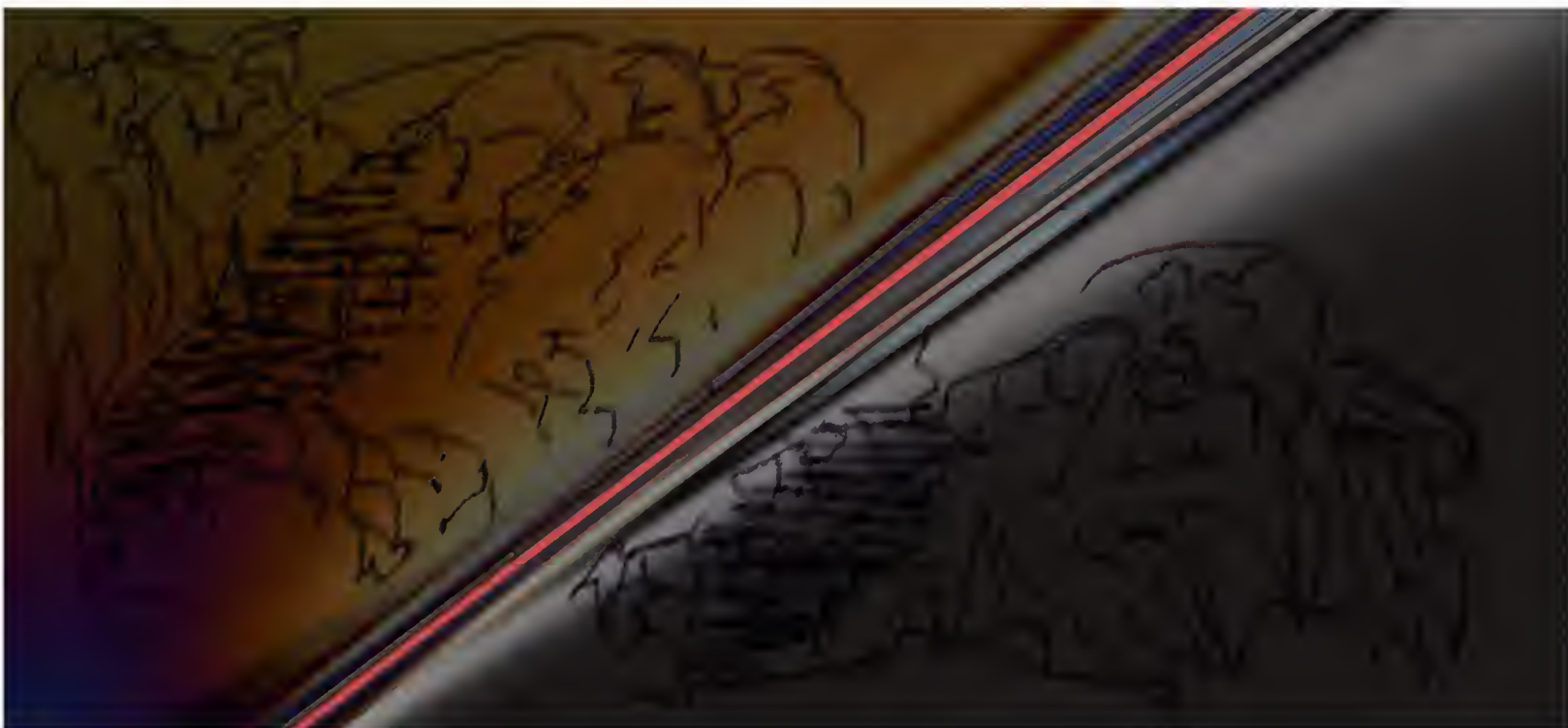






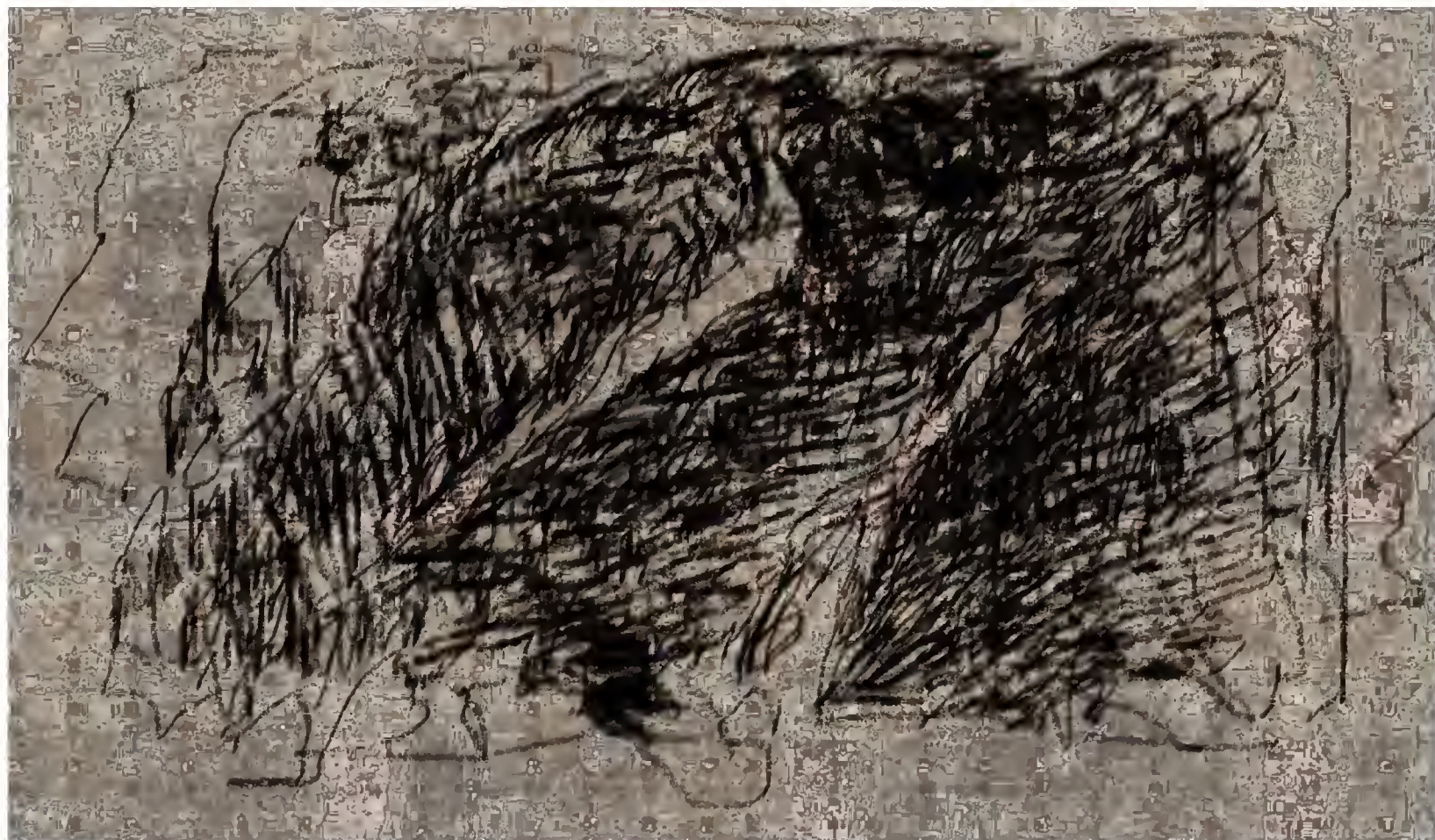










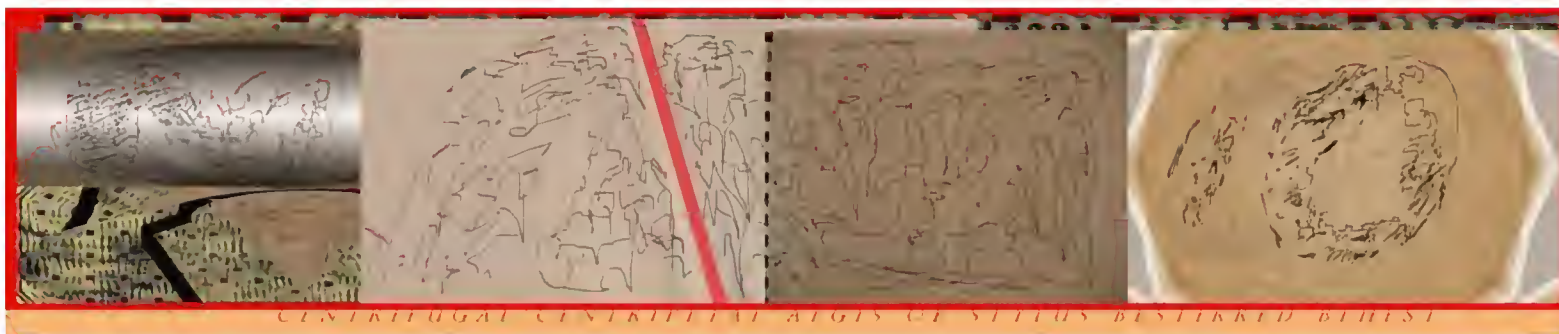


Surd....Asuredly: Xing Surd Xing

Smithson's epic diagram "A surd view for an afternoon" is on the one hand drawn while talking to an artist friend—Wheeler and on the other hand shows the influence of Eva Hesse whose identity as a sculptor was particularized to her trip to Germany in which she realized for her sculptural drawing needed to be diagrammatic in order to show the transparency of spatial experience to drawing. In general he is meditating on a note by Duchamp in the Green Box per the 4th dimension and how it would relate to a vector of experience which crosses it. For Smithson this becomes site-non site and is predicated on his enantiomorphic mirrors. The idea is to sidestep morphology, and this idea weighs heavily on Deleuze's Rhizome. In our time "Sorry not sorry" () for example shows the source in popular music which always builds on litotes/irony/horismus.. The cubist version that really originates the idea is that a shape plane, cropped, has an independent formal implication which has been subsumed, in turn from Piero's observation that any shape can be another in altered perspective. The Greek relation of "alter" to angle borrows the idea of a net, and puns it both to fire and ward. (note in the culturally parallel song per Swift-> Serpent "I trust my bodi and and my body trust..."the ominous melody which overwrites a previous rap sequencing is itself directly borrowed, but serves to state paradox sited on an immediate level. (artists borrow from each other in order to project the meaning principle by which pattern is particularly "human" /humanism as is also resisting pattern, the two ideas together are and are not a pattern so to speak)

The Scissor section of Duchamp's glass and Smithson Surd view for an afternoon are more or less the same diagrammatic principle of a line crossing, which Deleuze also quotes in his description of a rhizome as rhyming with a hyperbolic parabolia, note how the h/ hyper is a cognate of "hypsos" and lends the aspirate h(which has subliminal presence in language as the silent H per indication such as those sheathed and warded between "rhetoric and reality) as indicating the aspirations of shape towards form as in Mondrian's diamond/square and Noguchi's sculptural translation which he elaborated to cindercone type forms in an imaginative variation now nicely sited in Honolulu and skyscrapers using the motif as a local thread in roof form torque.

In my series of Surd Crossings I have found a software argument which has treated the idea as founding concept within its conception and I lend to it my hand by building also a relation to filtering i.e. coffee filter forms drawn within that shield motif to project the slicing mood of a cone in its abrogation (between) angle immersion and torque. The Germ words for mind and matter then figure/configure to this crossing, scission decission and insizione: from germ Skhar, and then again of material inflection as consciousness the "sudden" turn per "Abho, or Budh as bridging motif and ward, seed, are the criss crossing elements of an interlacing mosaic in which are variegated the warp and woof angle of "werpon" or twist. (of fate). Sargent's fresco "Astarte" (Assyrian Goddess form of Abho/Skhar as participation principle of generative form is a similar endeavor in that he remarks as a painter his conviction as a draughts person that the emphasis, hands compression of angle to force at narrowed zone then implicates a broader reach, his personal clarification towards mannerist sources within his topos. This coffee spot is getting pretty hot...

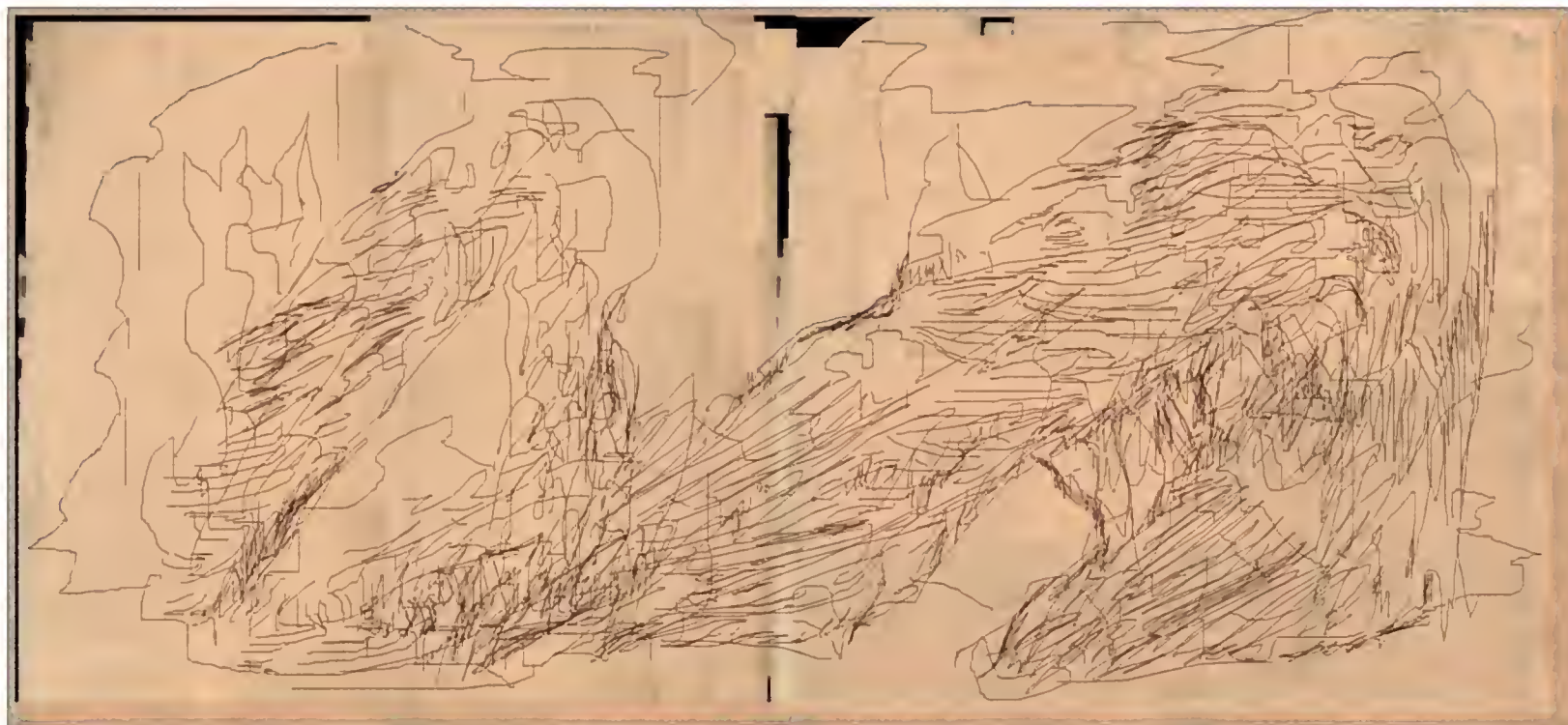


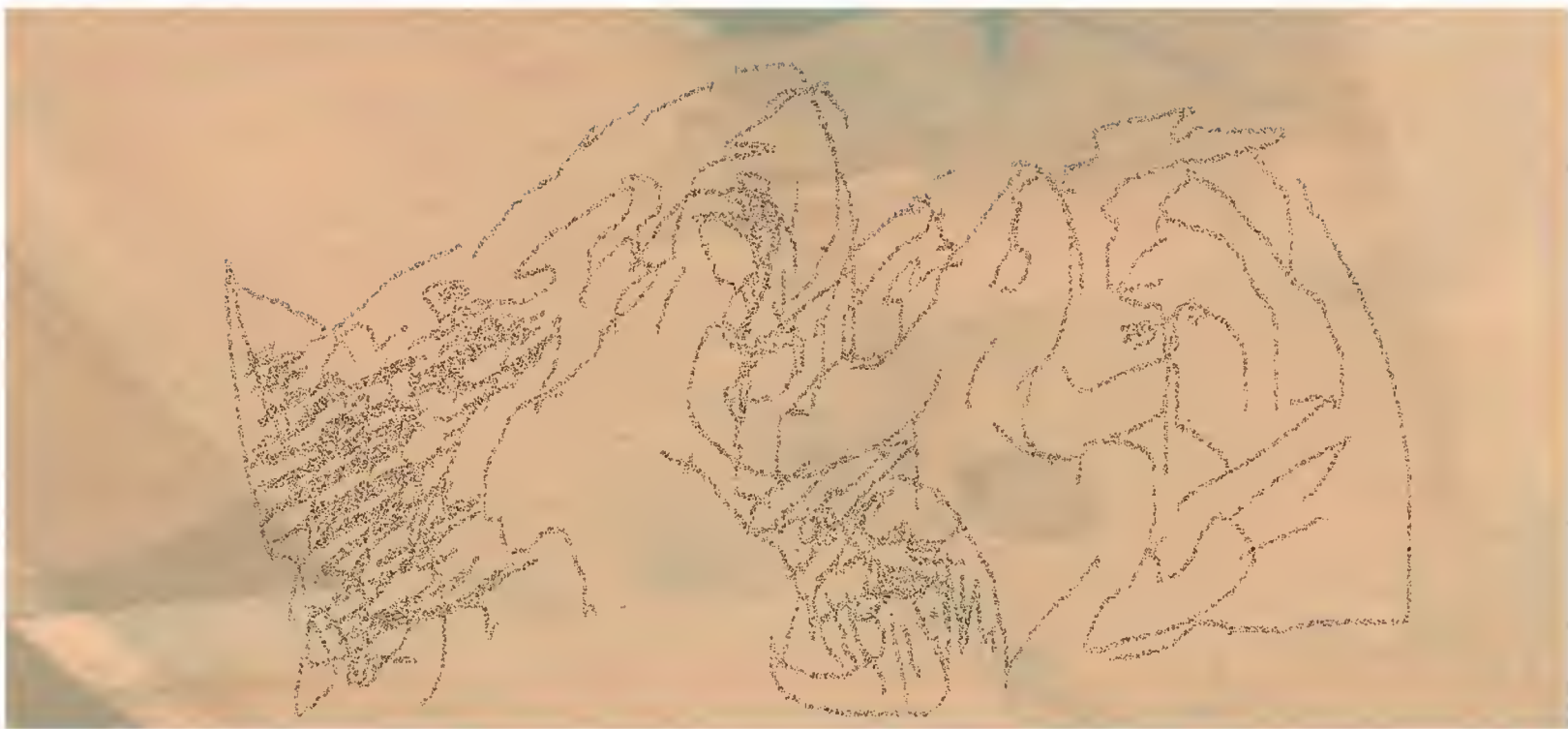
CENTRIFUGAL CENTRIFUGAL ALGAS OF SEEDS DESTROYED BY THE

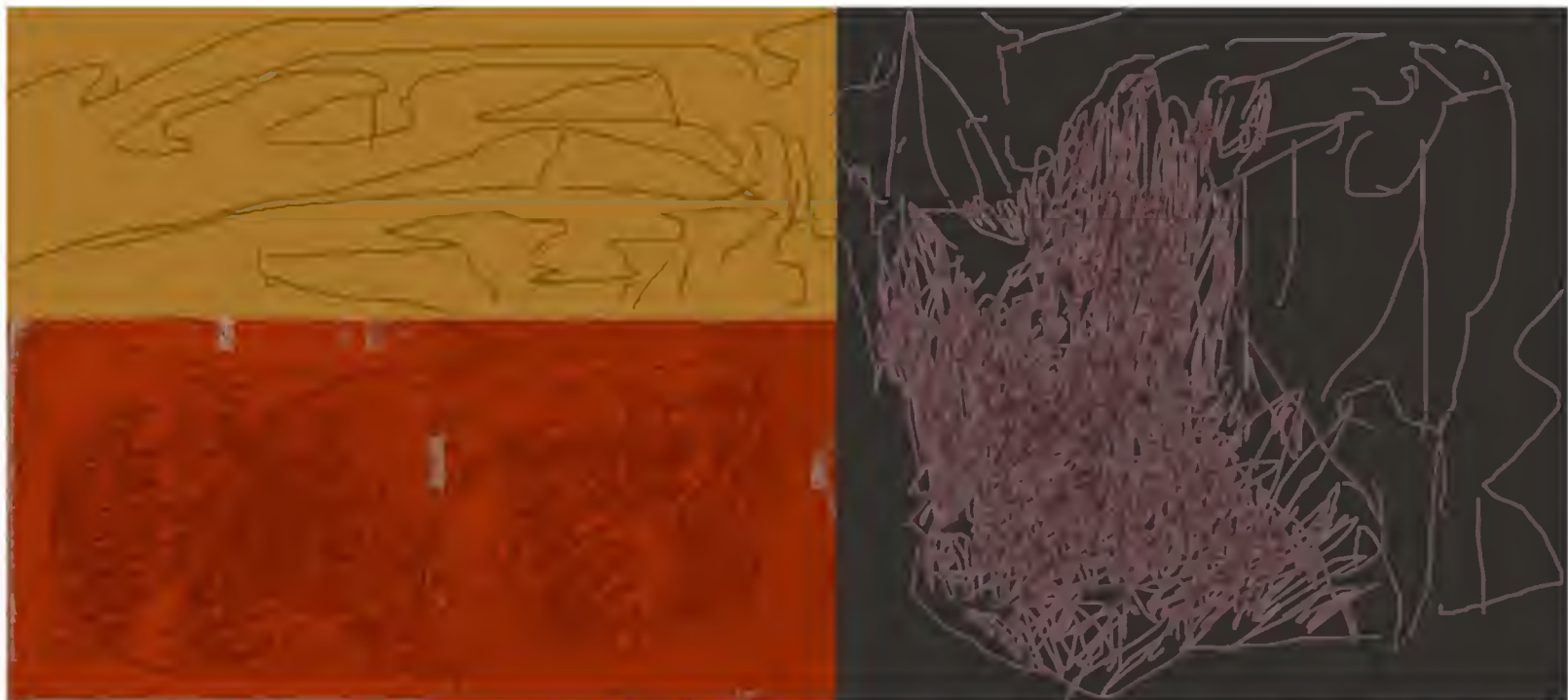




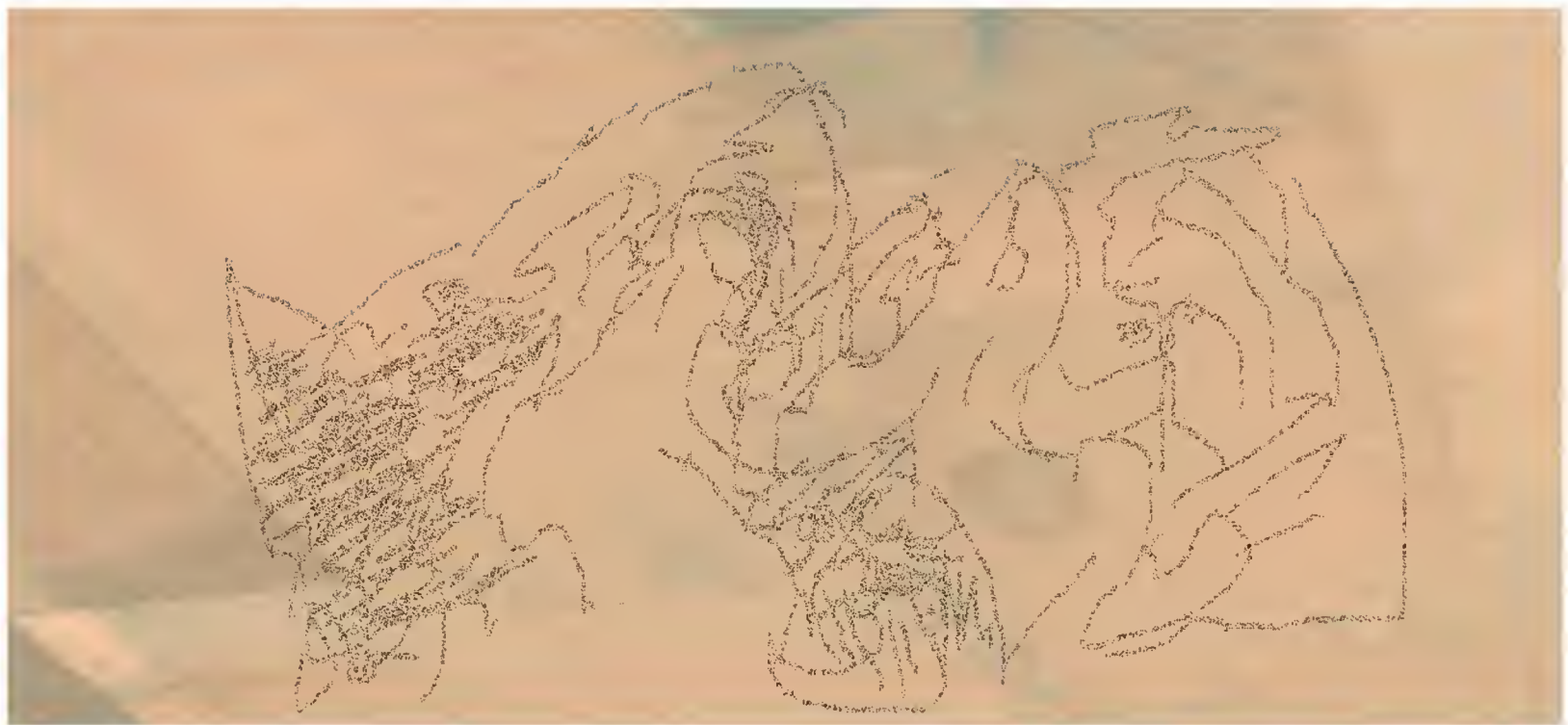




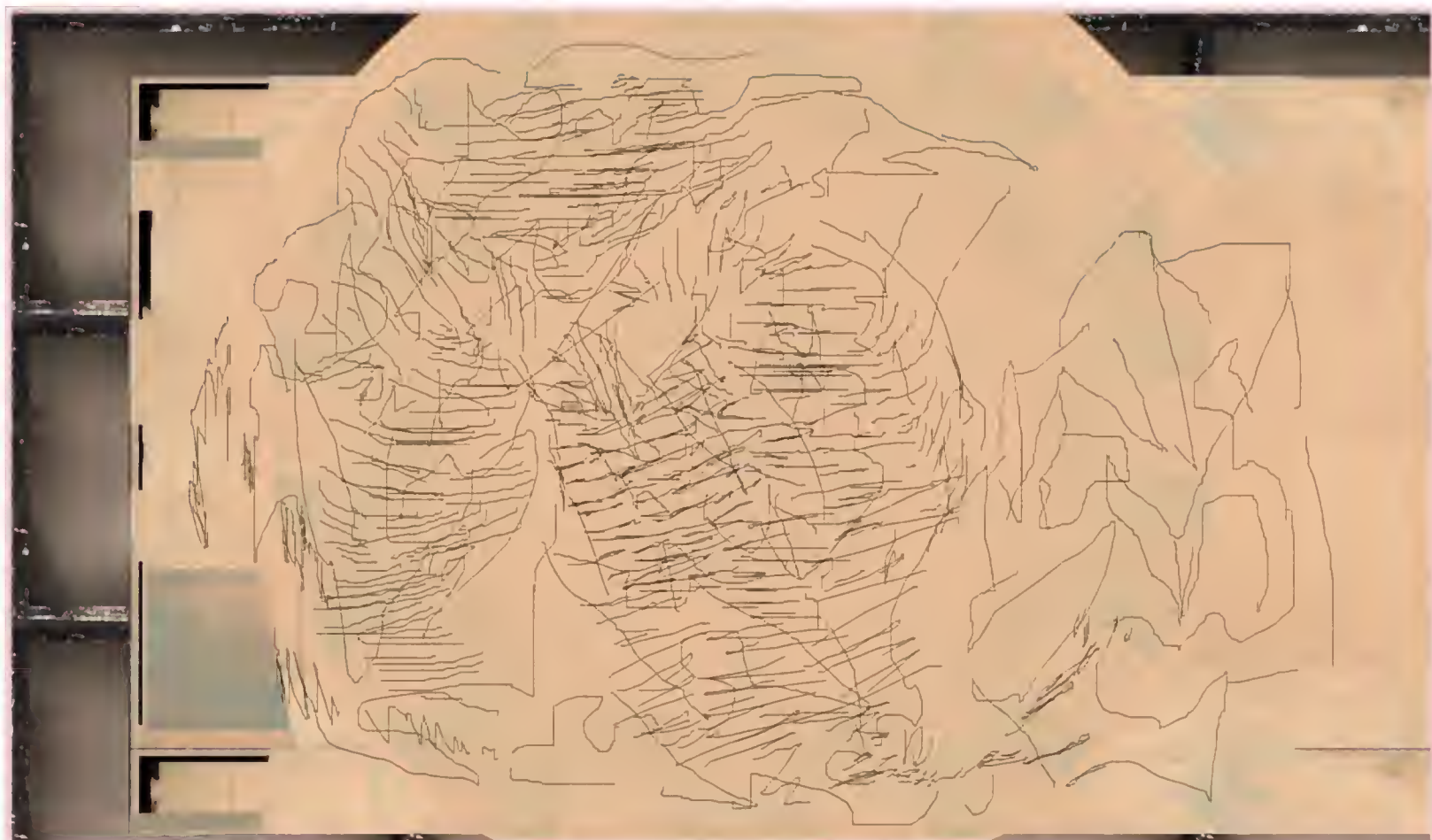




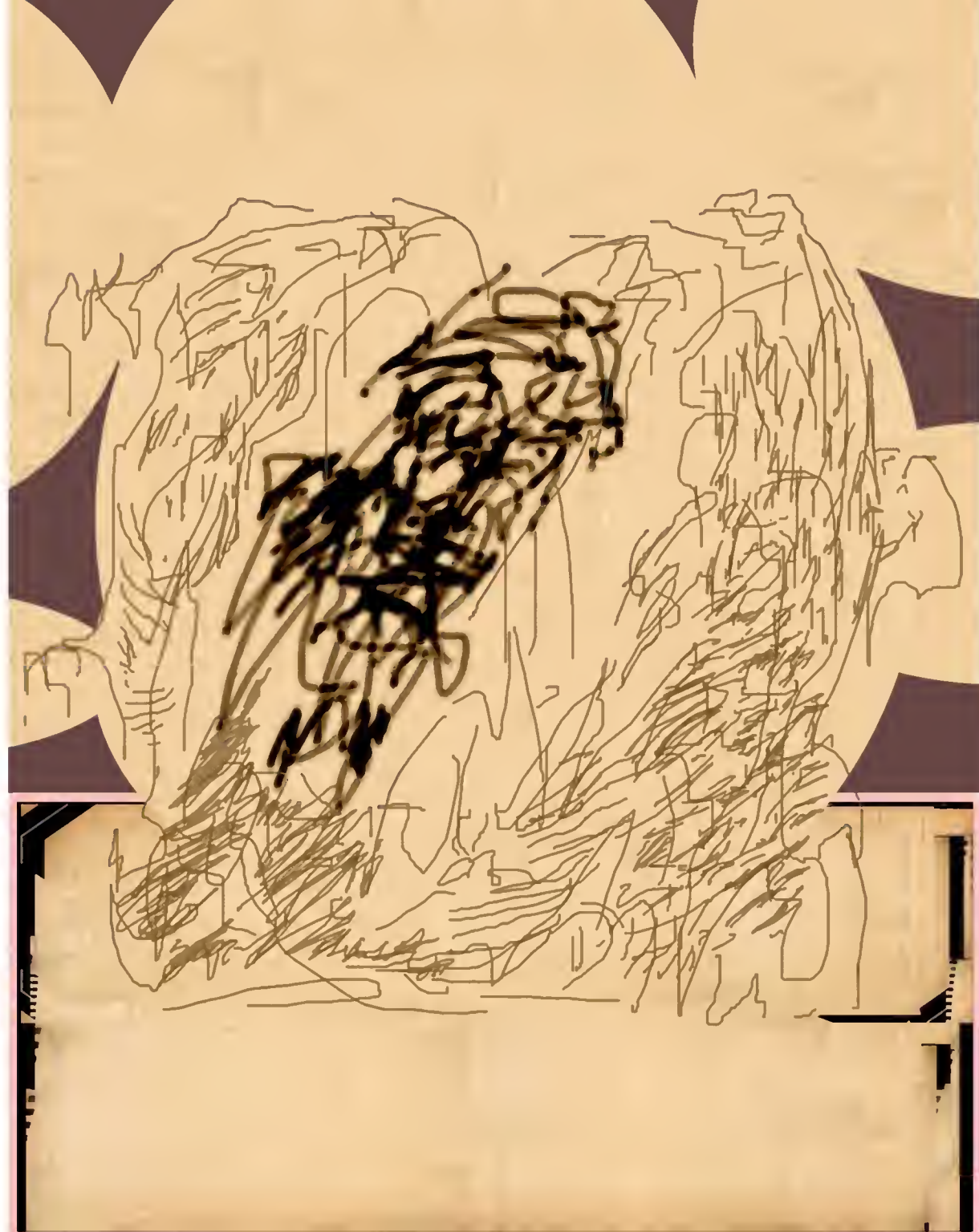




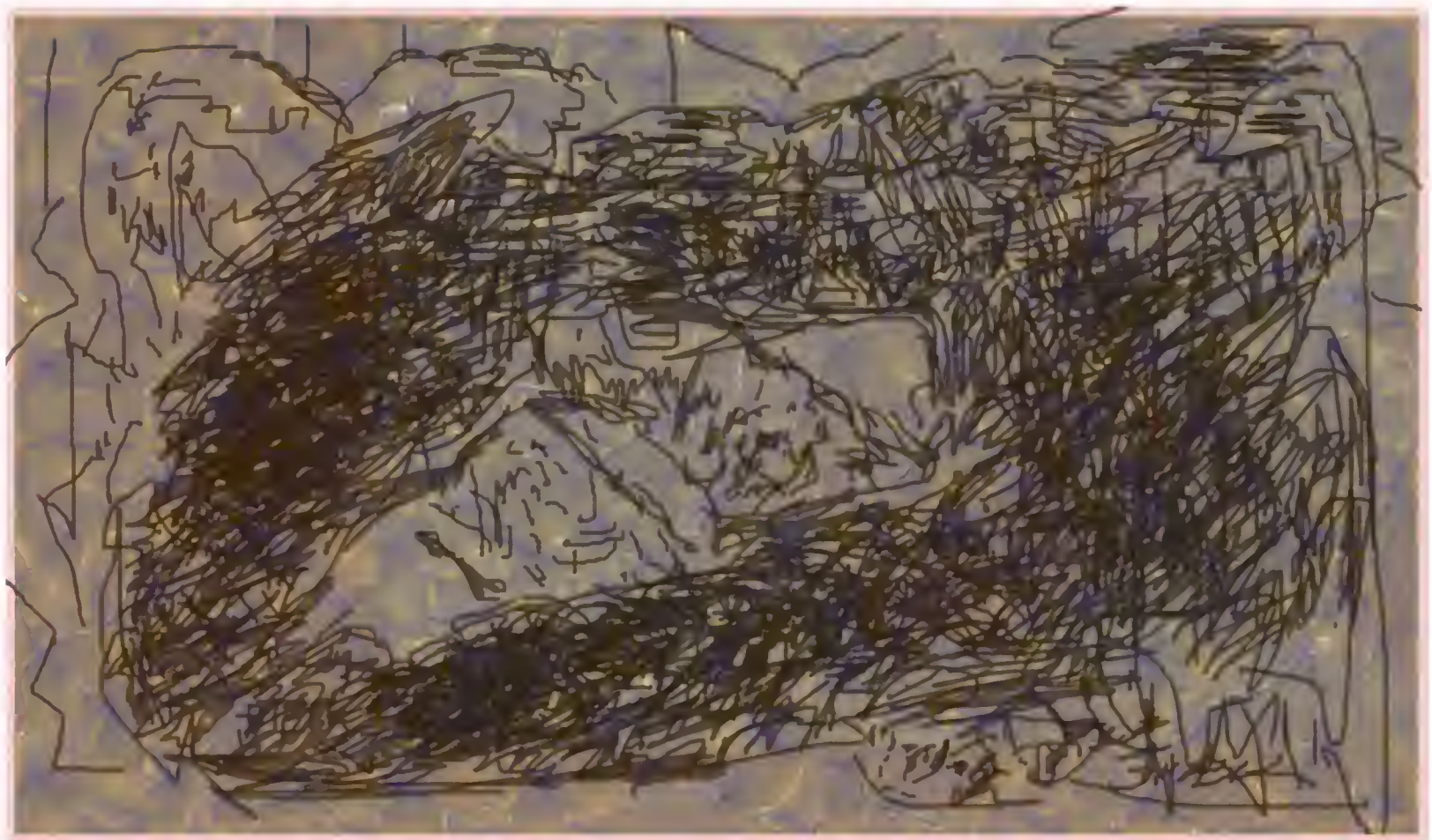






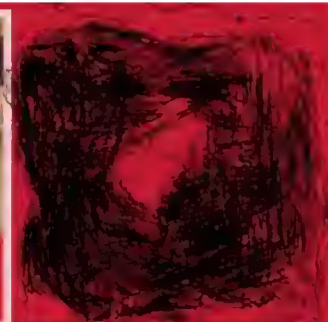
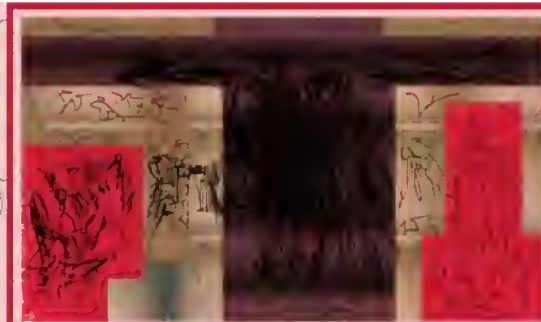


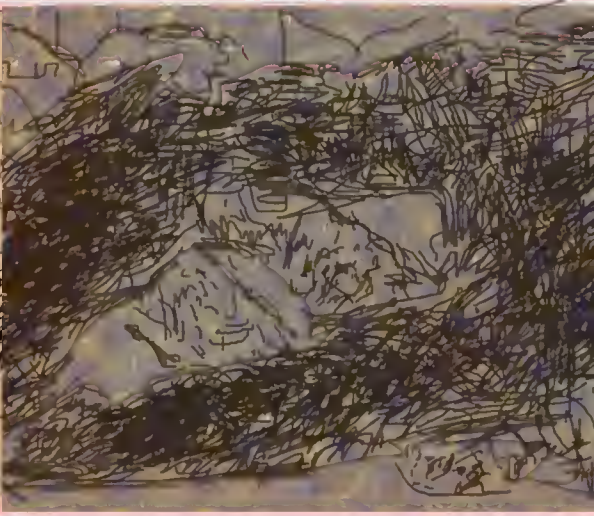
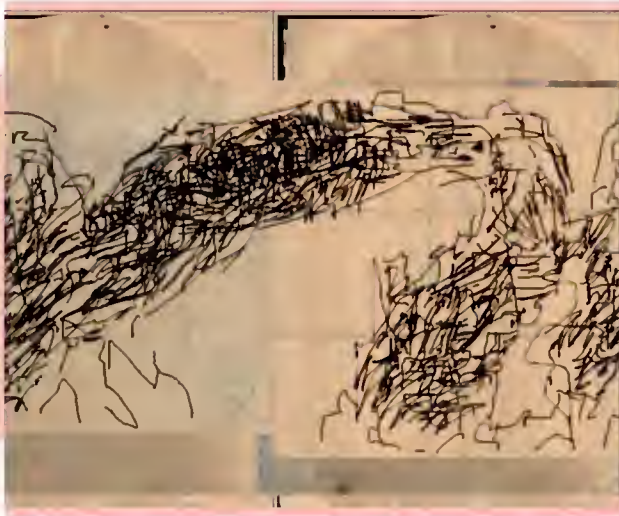
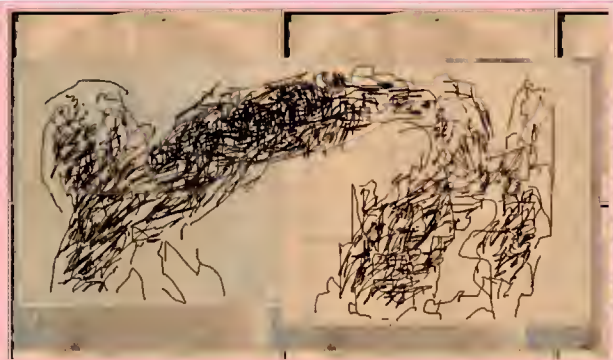


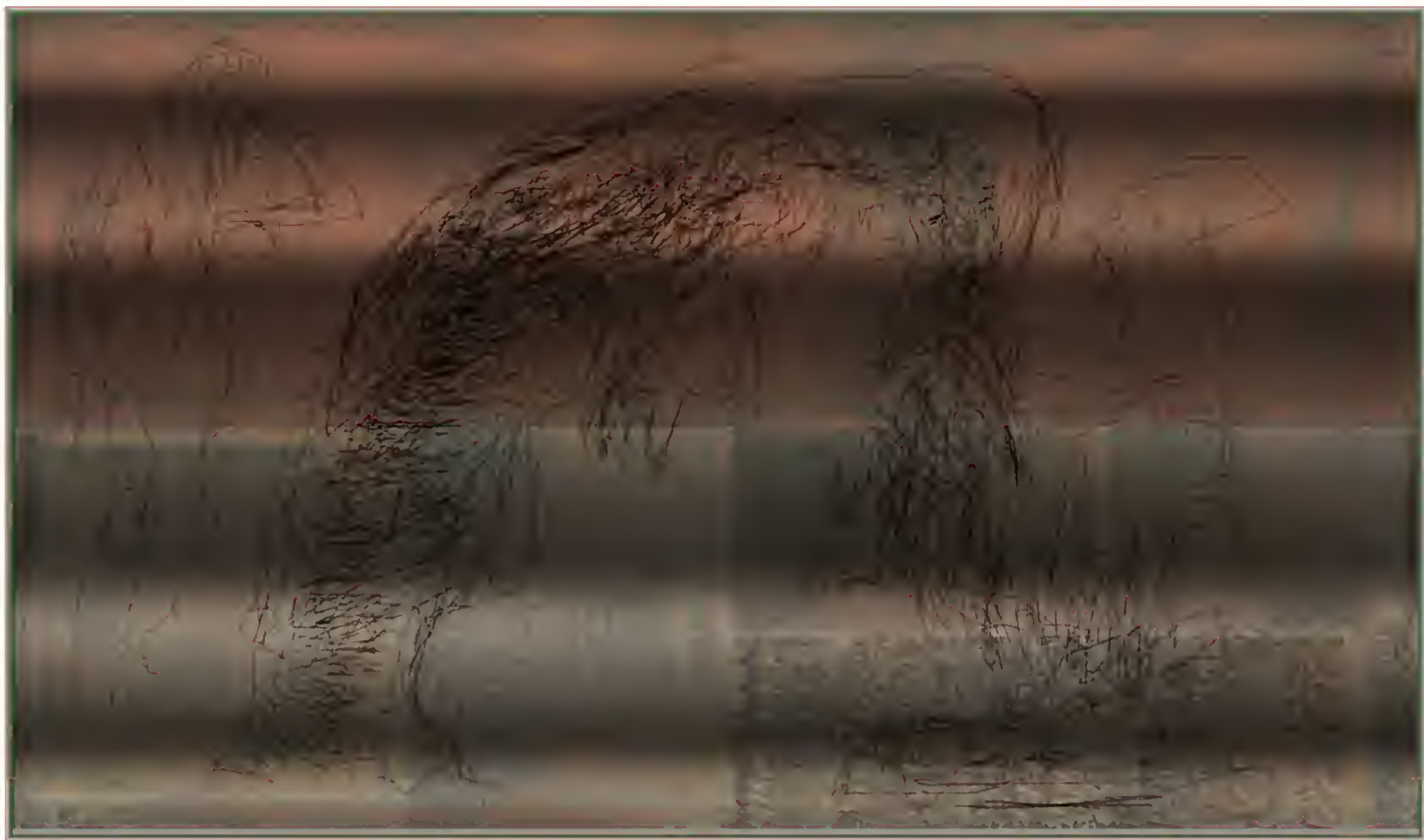




ALLEGORY OF BERNINI AND
THE BARBERINI



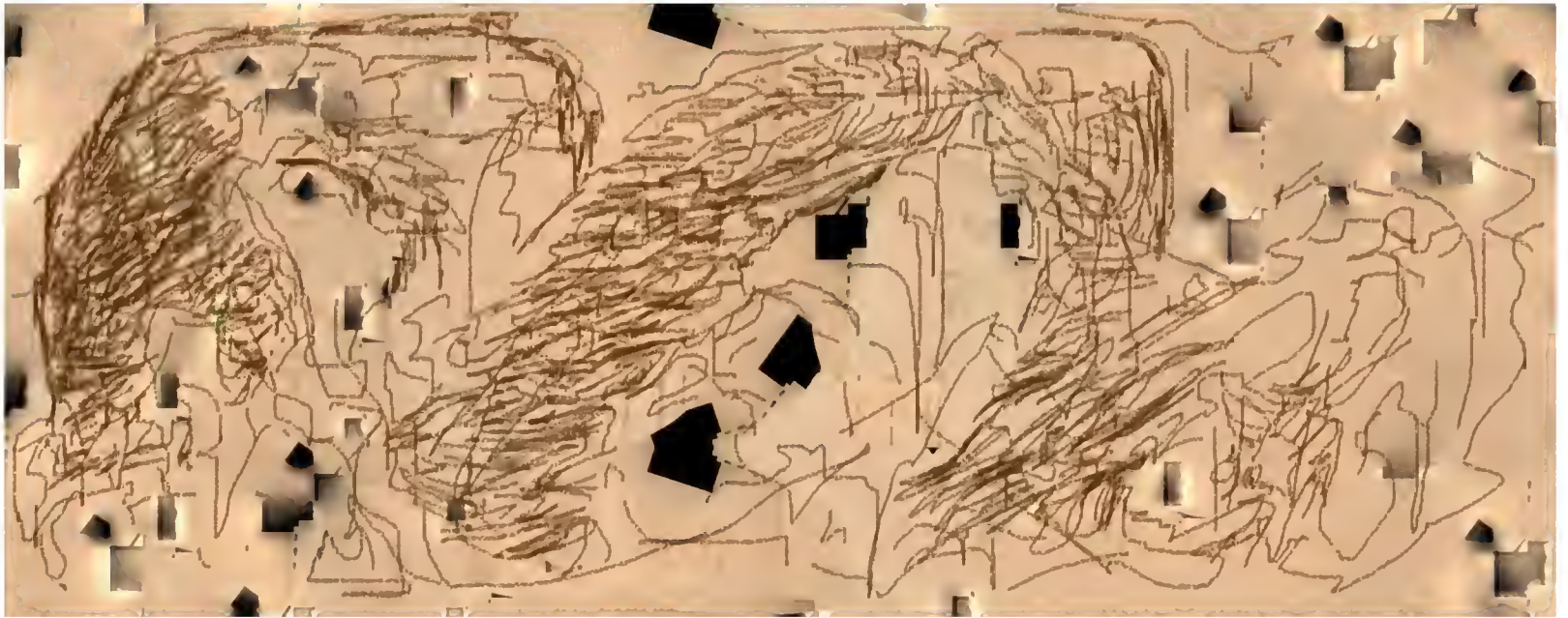


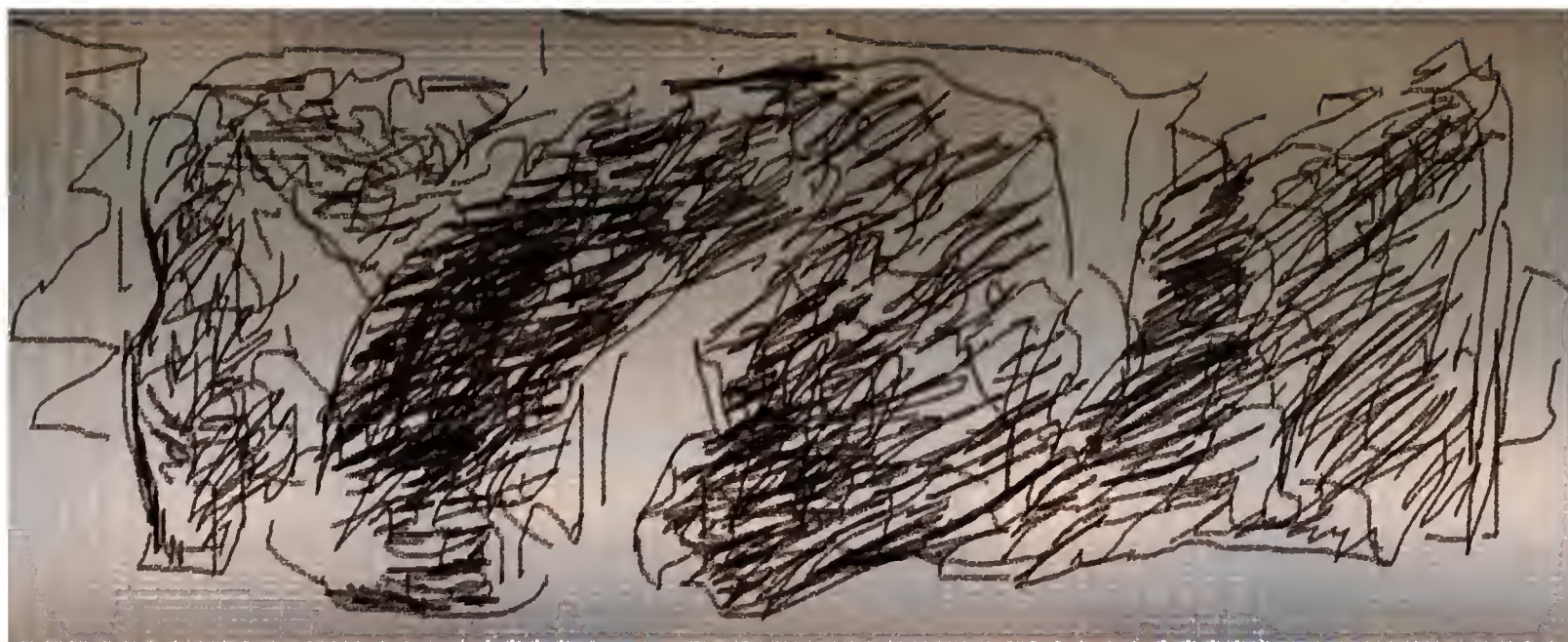


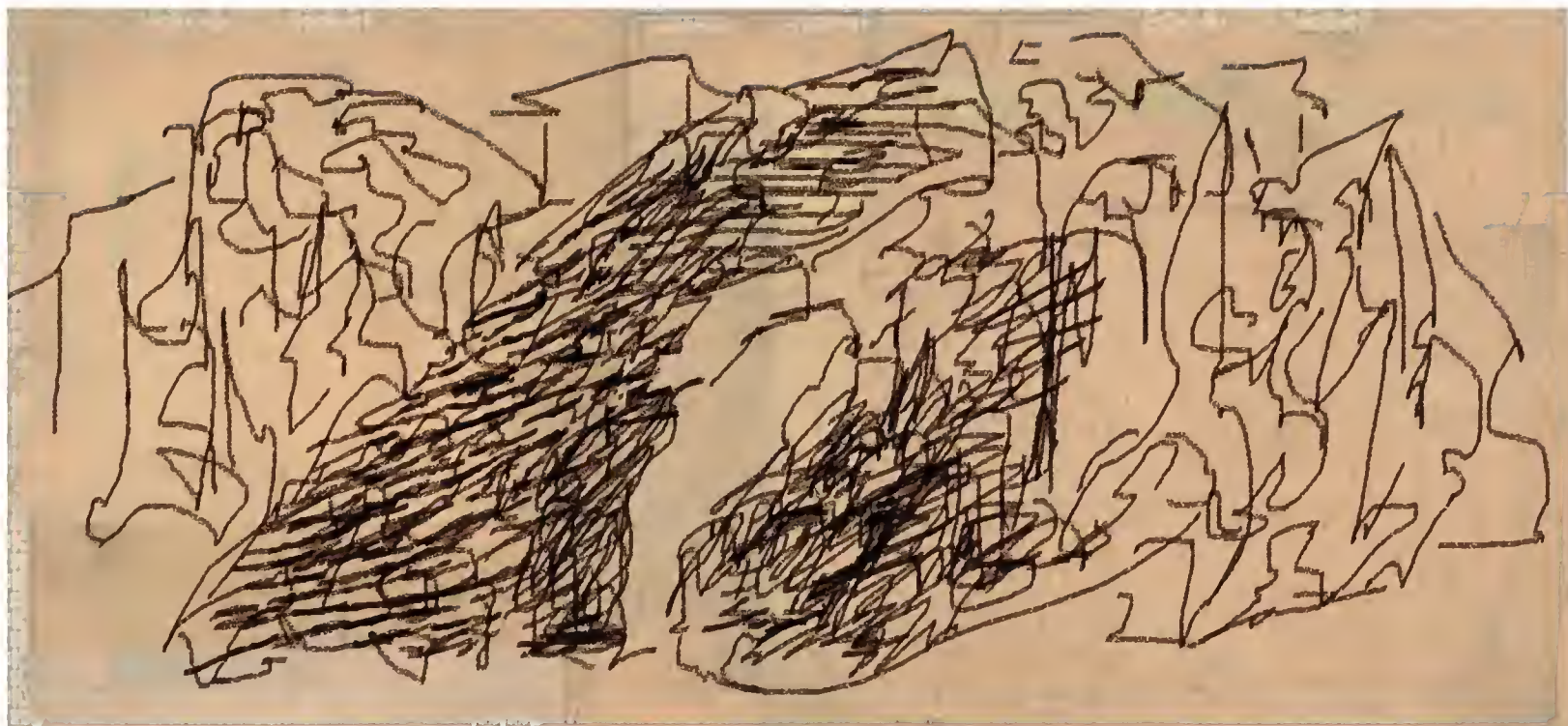










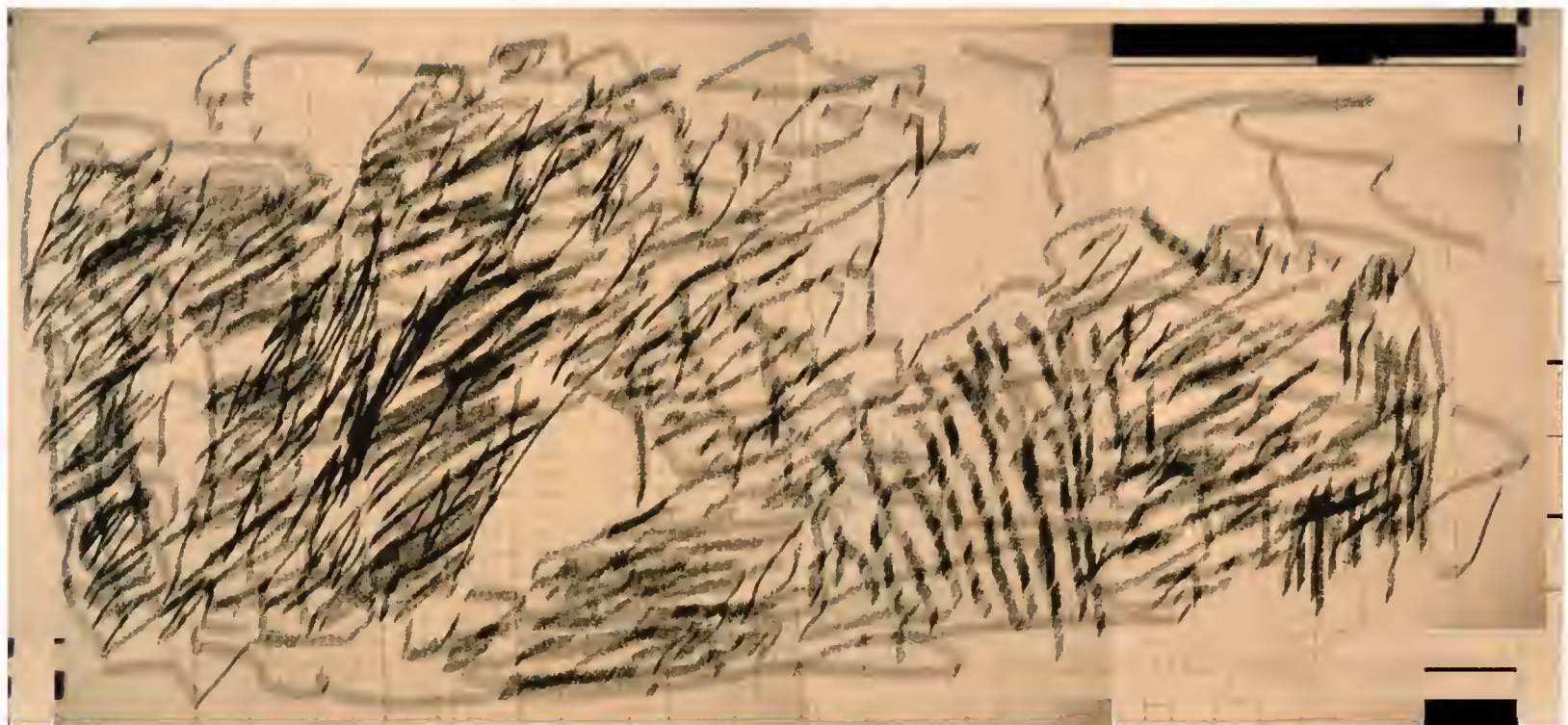


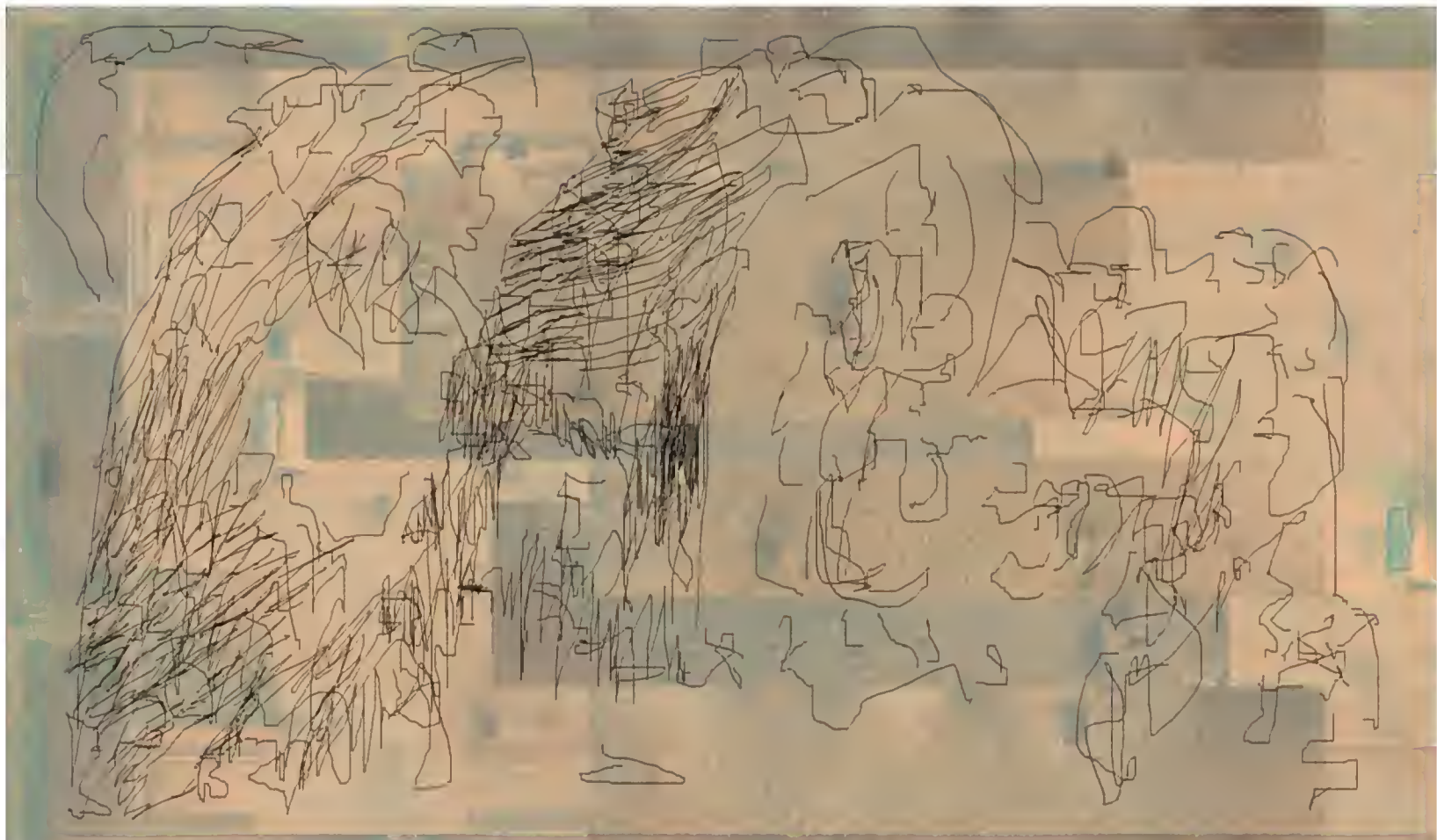


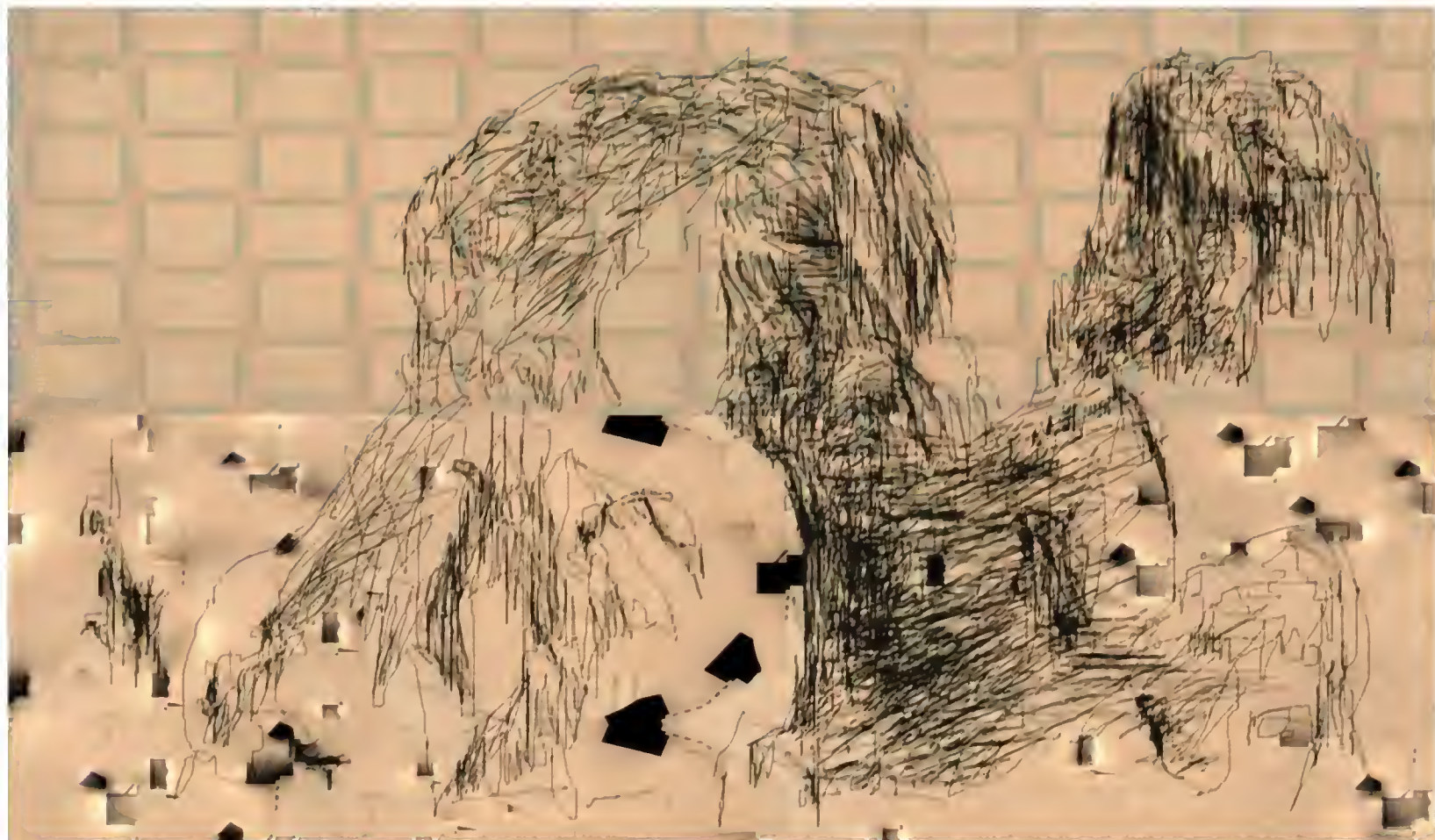


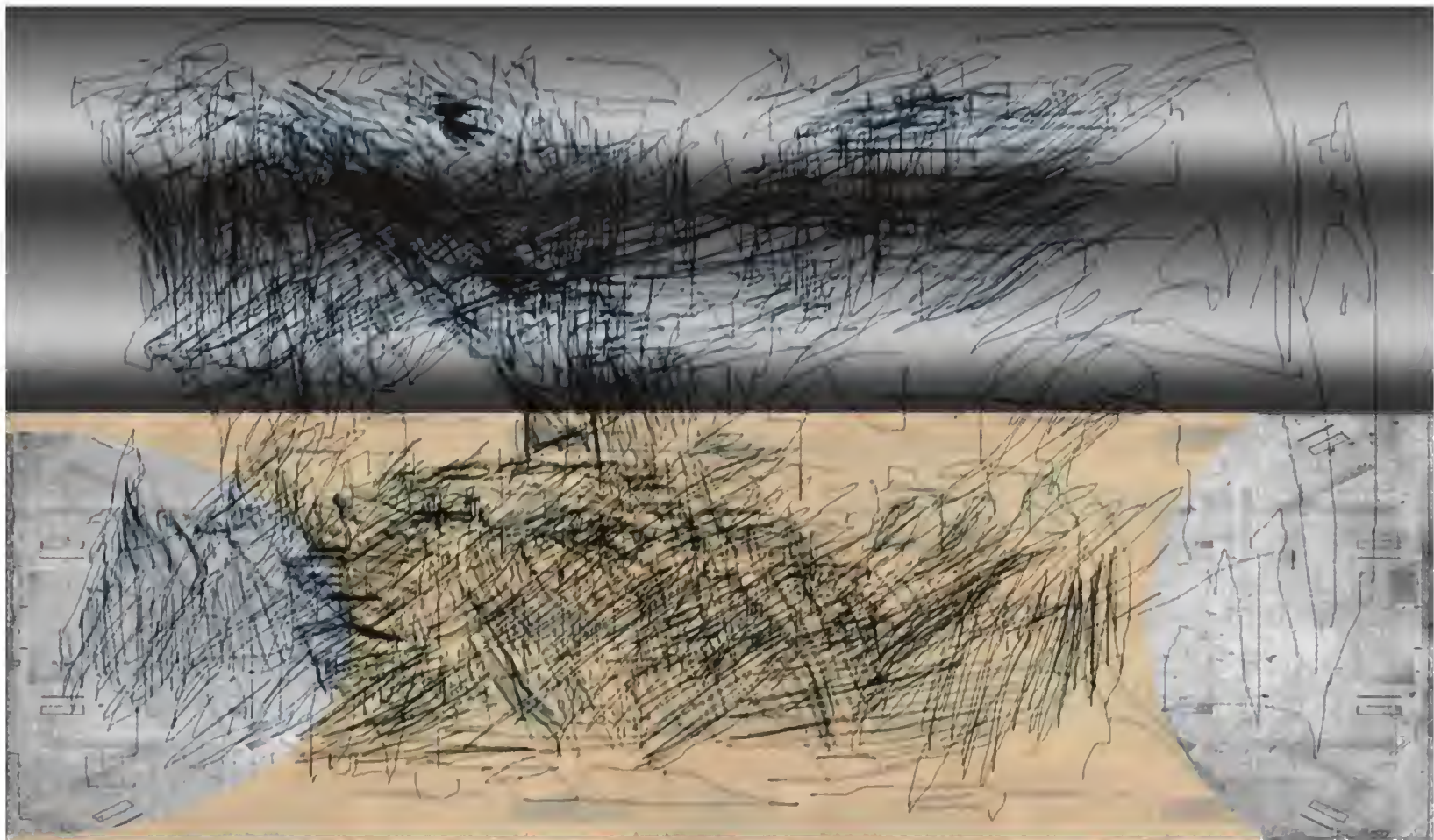
BRIDGE 3 RISK DISSOLUTION OF THE HISSTAN TROOPS

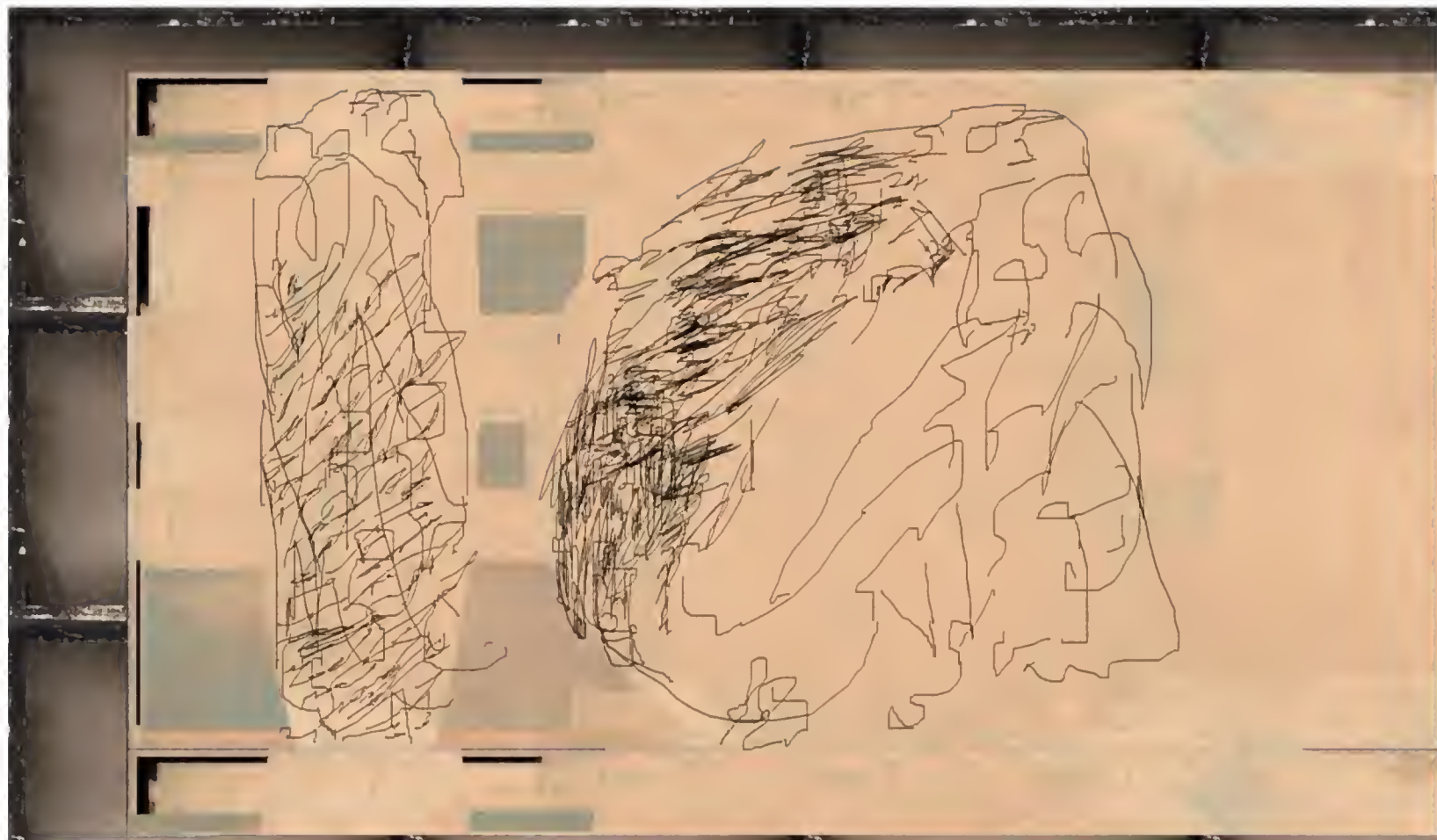
















Drawing Dianetics Imaging For”

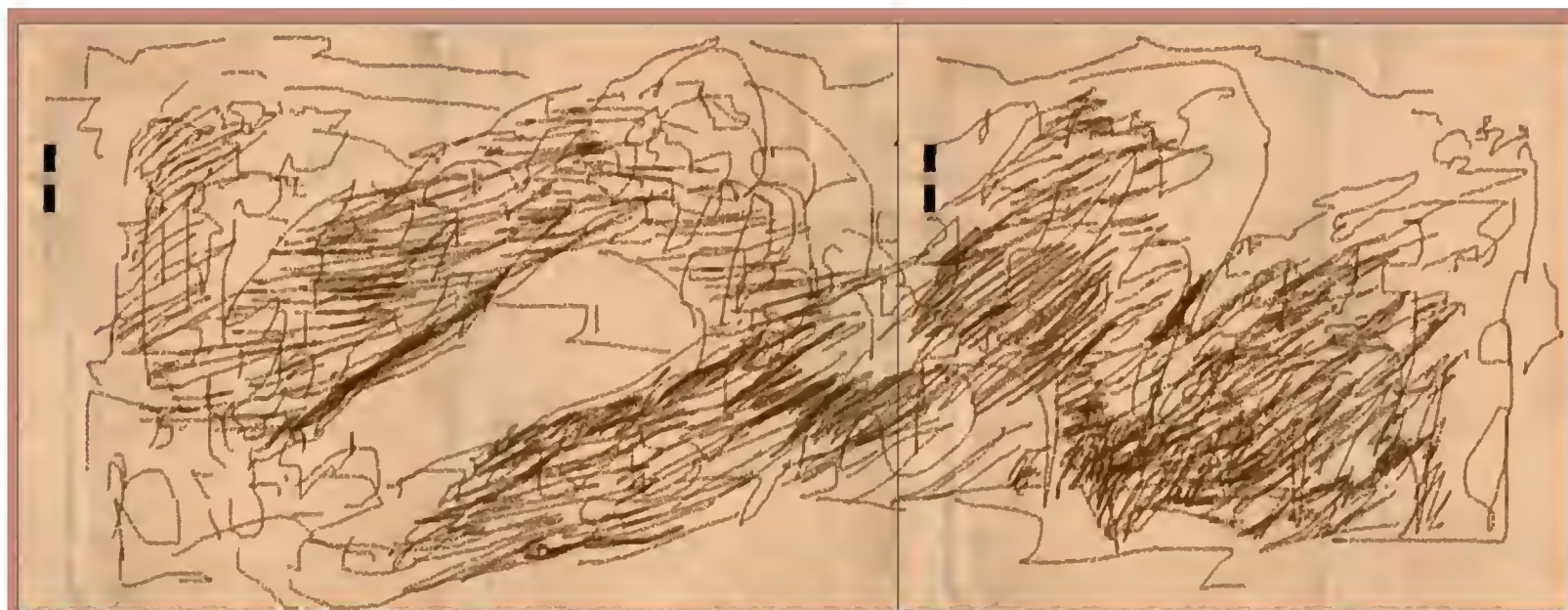
Geloscopy : the divination of a persons quality by their laughter (have you had this exam recently-as you get older you probably should..?) The shape of an idea, the volume of feeling... The aspiration, the marking of silent laughter to the silent h. , the wholeness, rhythm,phyric victories, abhorrence, wry wit, wry writ, weal of rhyme, bel whether of weather and wrap of rhapsody. All must be considered, what sticks, what is inflated..

Why does the PIE word, gel meaning freeze arrive to Greek as laugh: the idea has to have something do with the idea of a bridge in the sense that a bridge meets opposites of your Hegelian opposition.. –opposition kindles humor and quickens the humors to use antique thinking towards gel (Abhro- quick, Abhru- bridge or rub (kindle?) and if Medusa is understandably the Freeze the other side of the coin may be the frieze... in music the bridge is a contradiction stated in a line : “promise me no promises”/”I hope you’ re soul is praying(i.e. praying for hope) /”and then not again” etc which arrives to visual art in the idea of a seal, an impress (because your “right” is the objects “left”- everything you do is automatically inside out becomes the “merg- mark as merging, the emerging artist. The songwriting strategy may not be deliberate, it may just reflect the fact that things are that way to begin with. Gel + Abhros =...? (gallup).Gels will be gels.

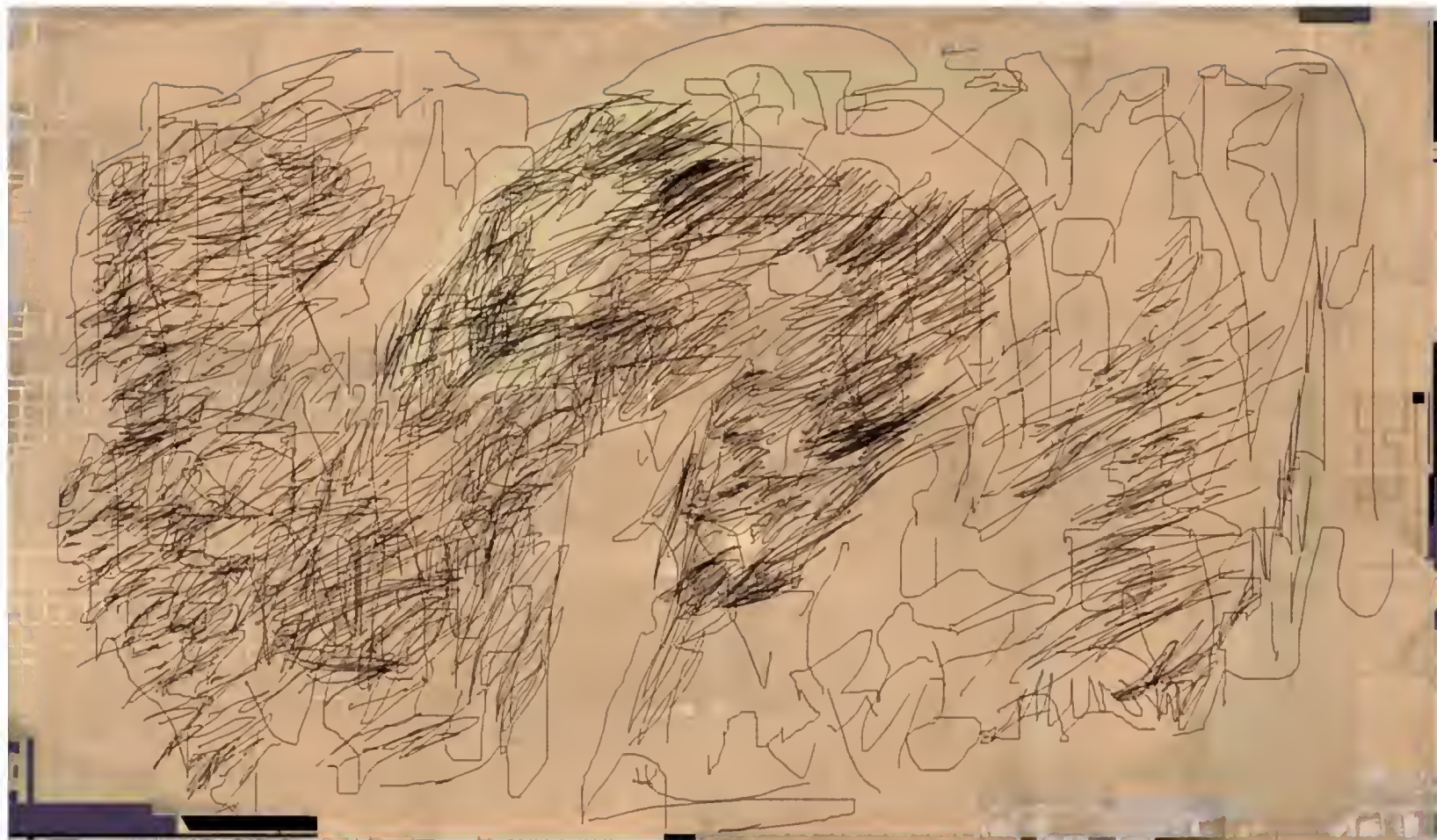
The PIE word Ag indicates the idea of drawing which arrives to the Sanskrit multitude of cadences: meaning to draw out, drive, move, urge and this can be thought of as the angles of approach, for example the Greek letters all indicate a weather condition, as in drawing out the sun. the angle, inclement increment may be related to PIE wer – lift, suspend , also Were-0 trustworthy, and wers- to confuse or mix up all of which relate to the structure of the word “configure” as built on the Latin figura which derives from the PIE Deigh meaning to build or form. (deity, dough,doughty, daughter, Palladio radio)

So if that is the dough ray me the doability of dough suggests that if Serra's list of making terms per sculpture has structural resonance one may turn to the originally pejorative “cooking” that is ascribed a thread of “rhetoric” and consider the making qualities there” Abdos or quicken relates to broth and brew, fermenting, yeast, all such quality, pasta relates to past, the structural mode glass was transported as ingots, the various activities of stirring (potion, portion) seasoning, sifting,kneading, mixing, smoking, cutting are all together an elixir of Tao on the road to drawing in sustenance as gelling the humors of experience. Wers for better or worse seems to figure in “answer” as aside from confusion, which is a particularly Greek way of putting the brew bellwether and imprimatur.

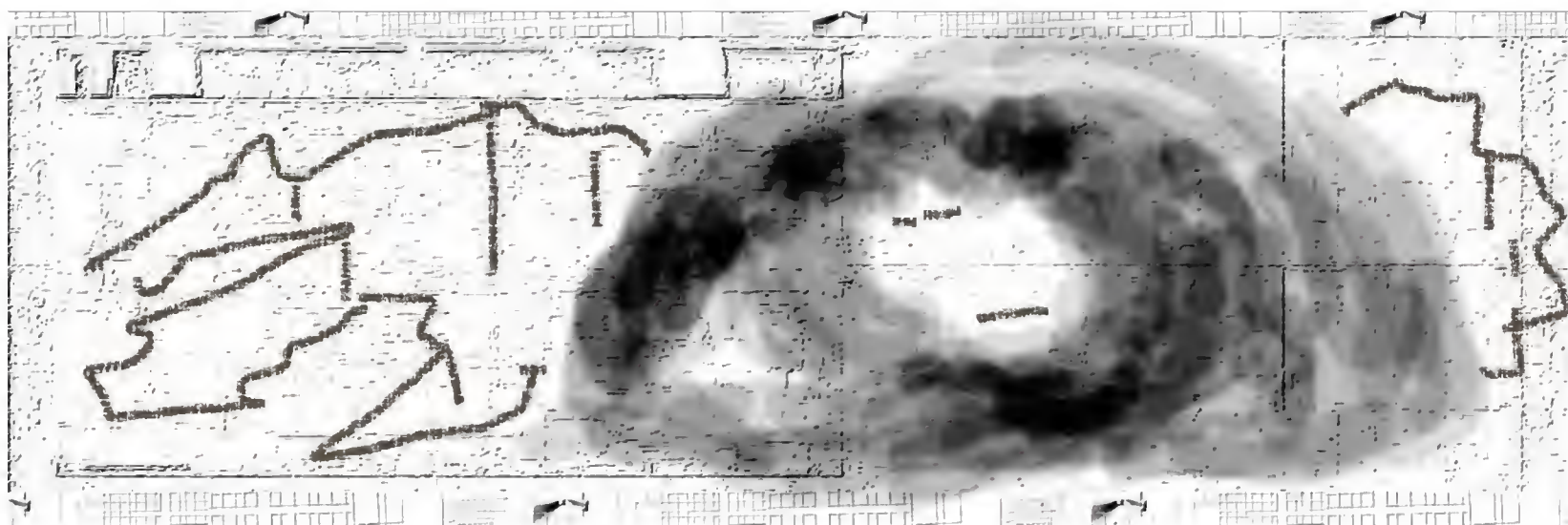
The word figure, configure is built on a complex string of associations between “gene”- PIE for beget, and wer-lift raise, or , turn and bend, were0 as trust worthy, wers, to confuse or mix up (potion/potency) and this gives a better mood to relate Heraclitus of “even the potion must be stirred” in which then the imbroglio of abhdos or the quickening bridges meets the intransitive state of “vision” as Pie Dheigh- to form or build and so the site name I suppose for Delphi and Delhi to the delight of all.

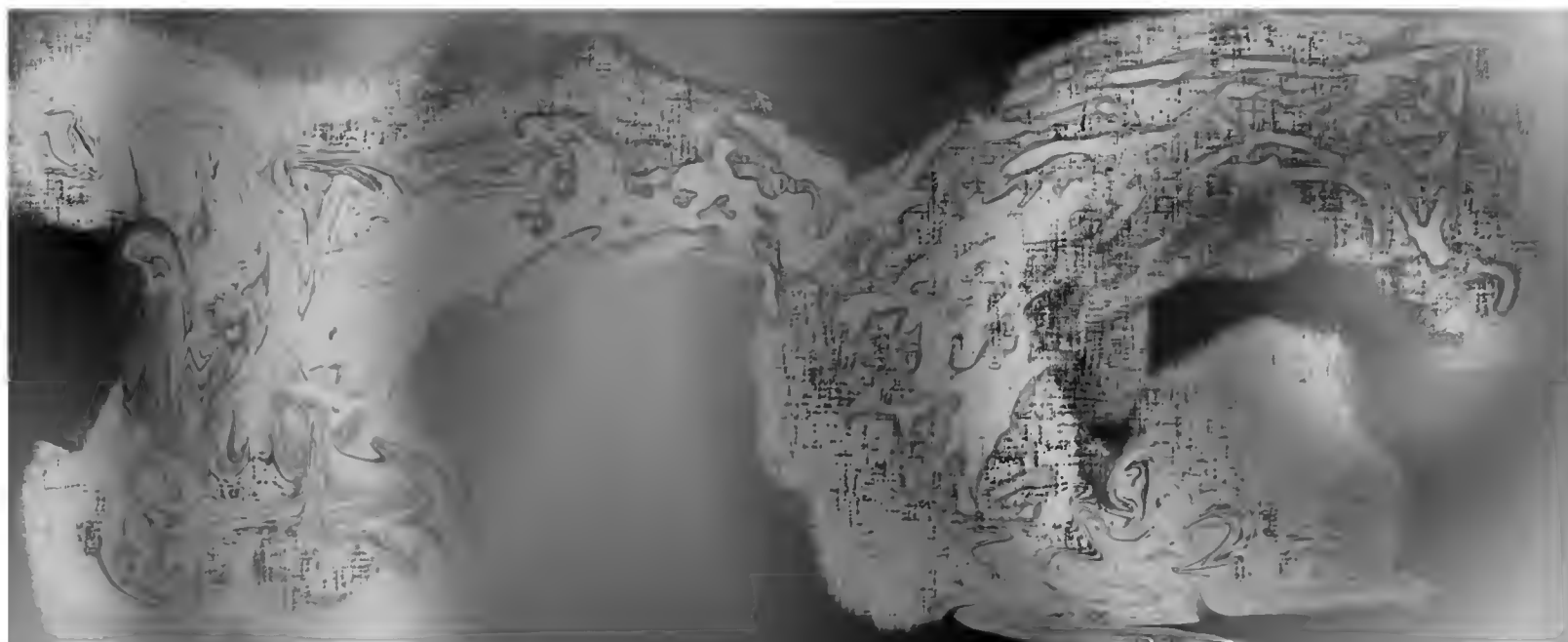














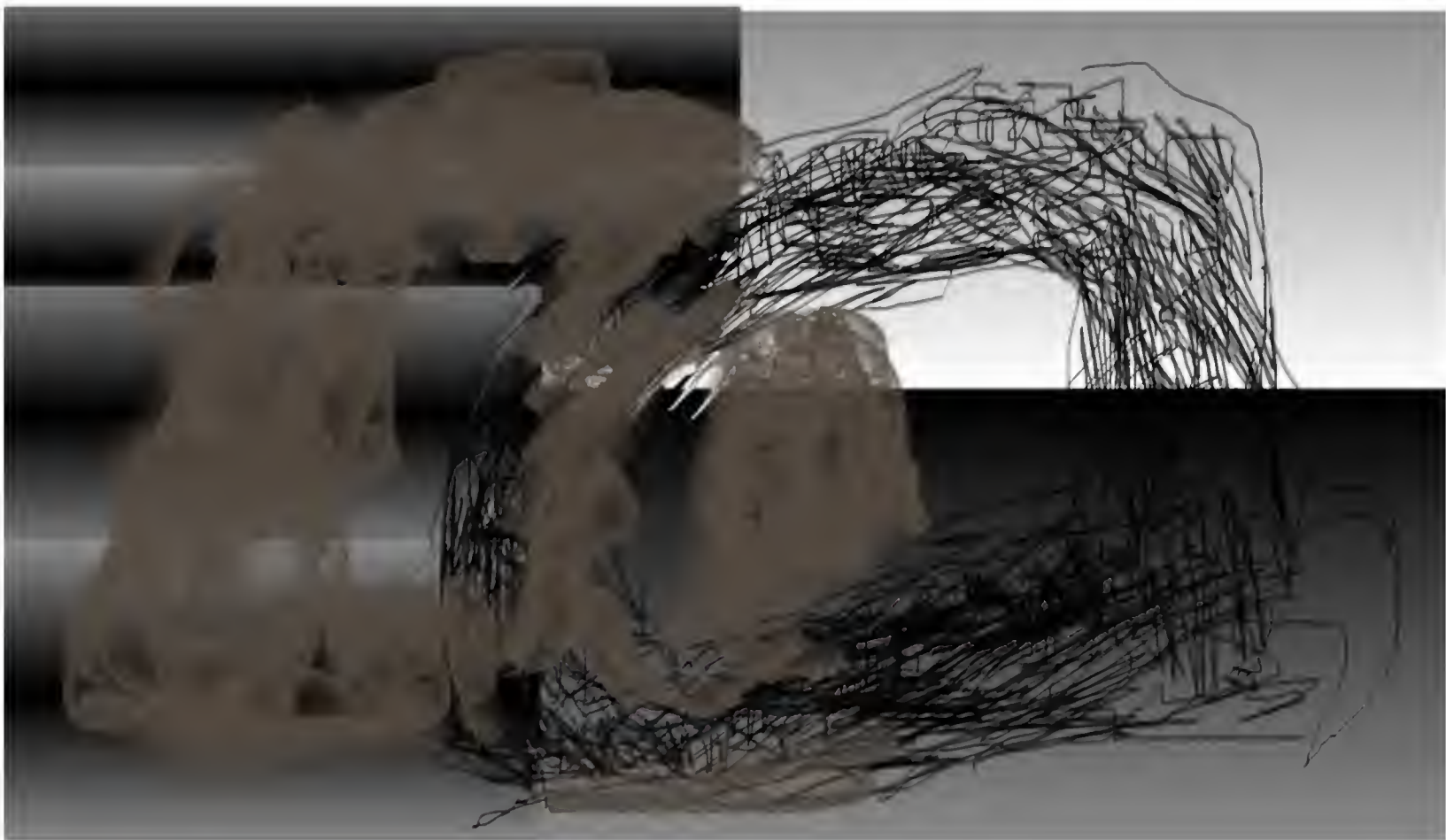




GELOSCOPY I

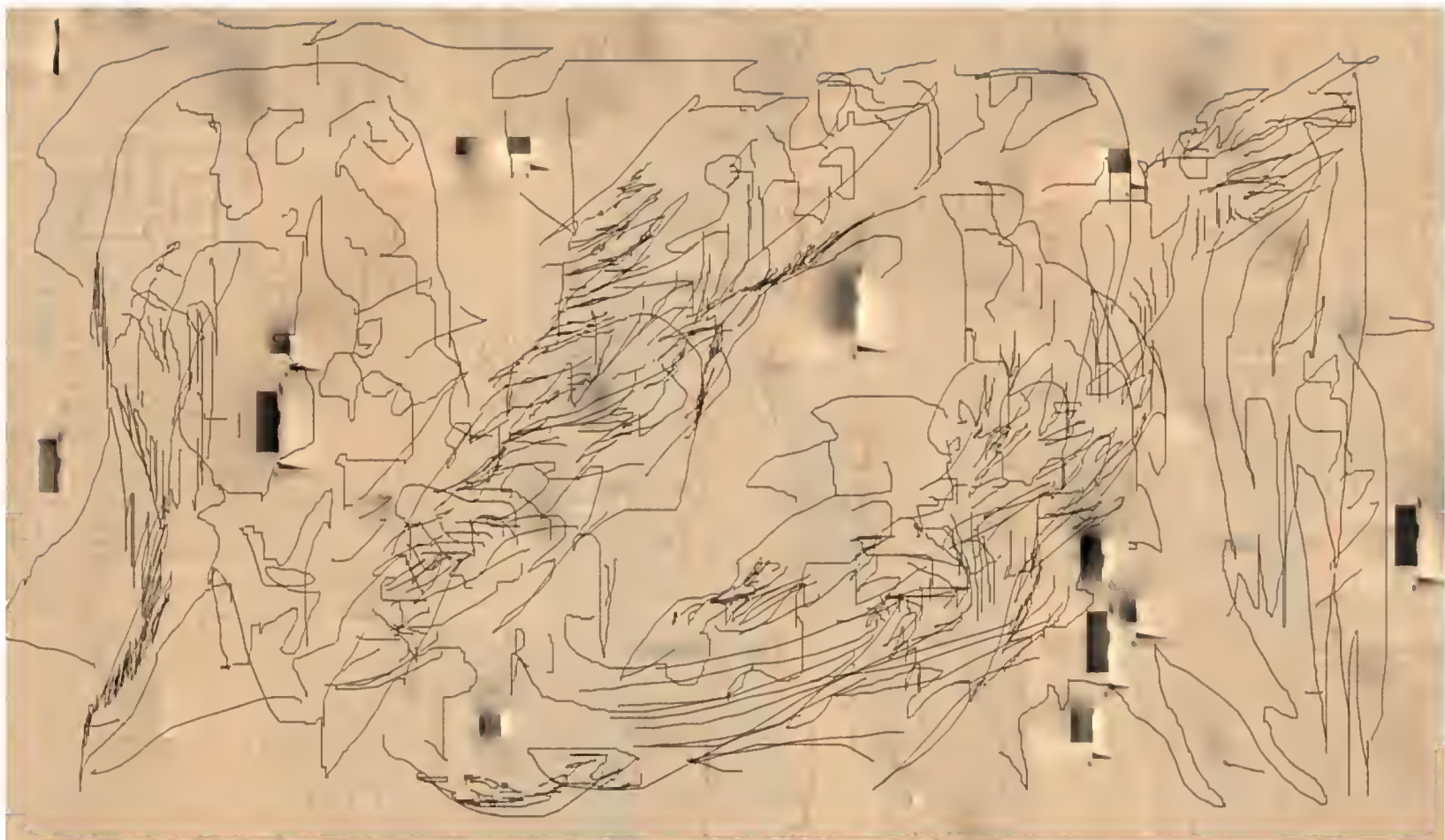


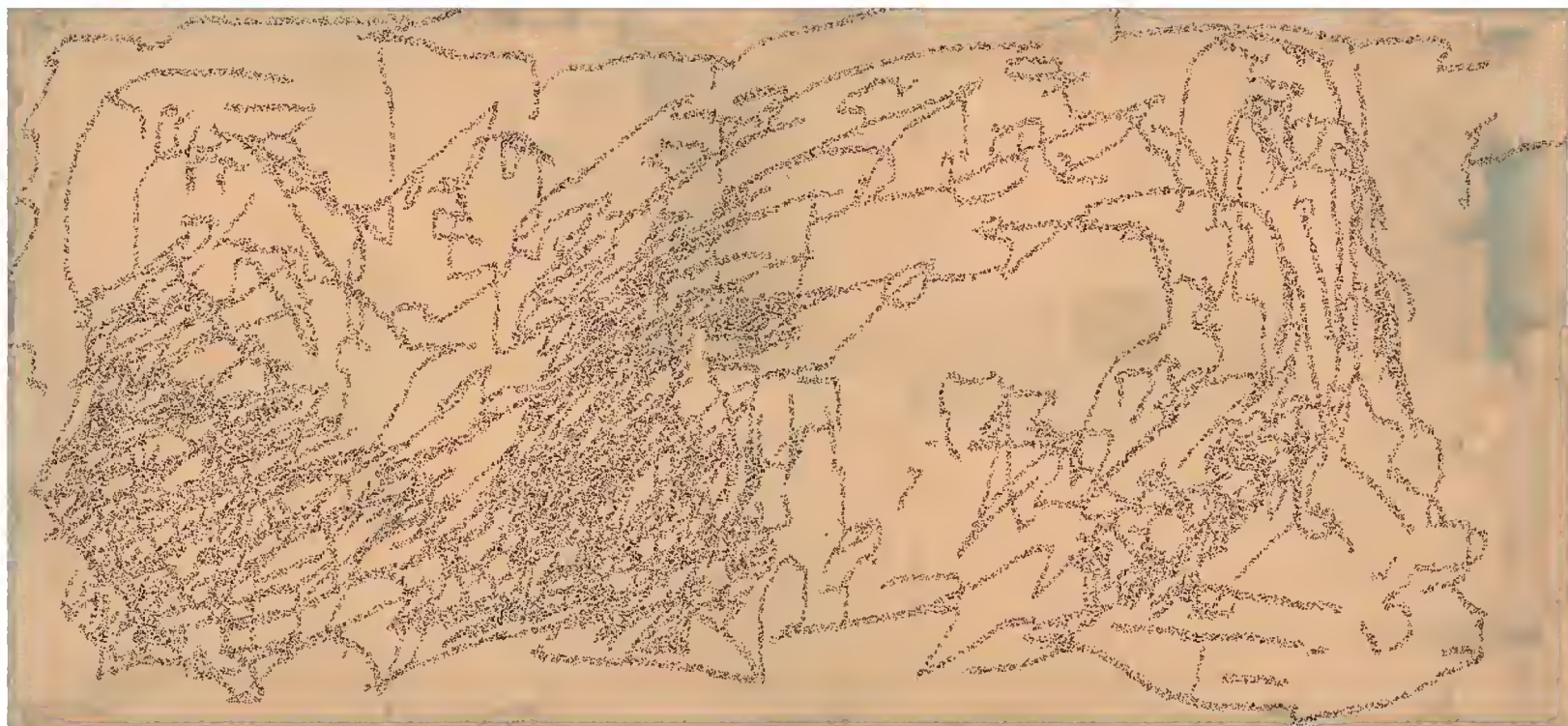


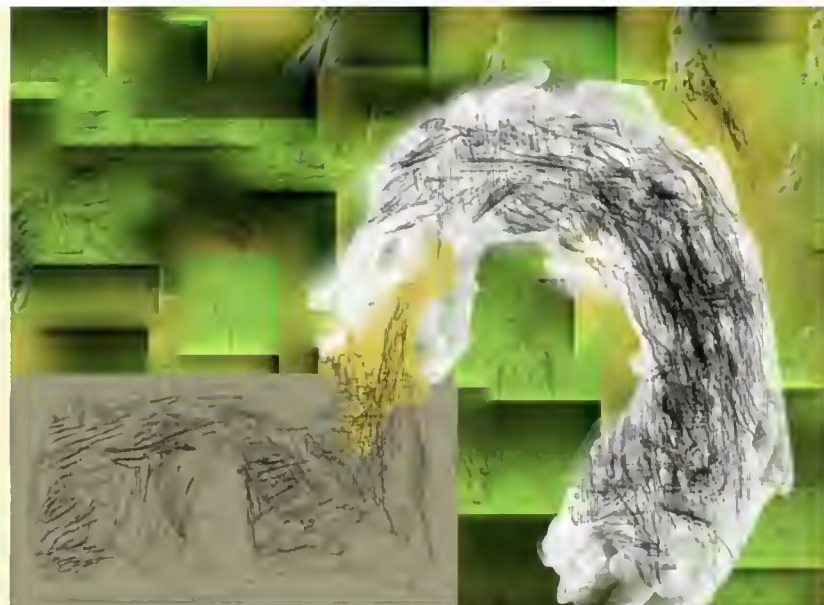


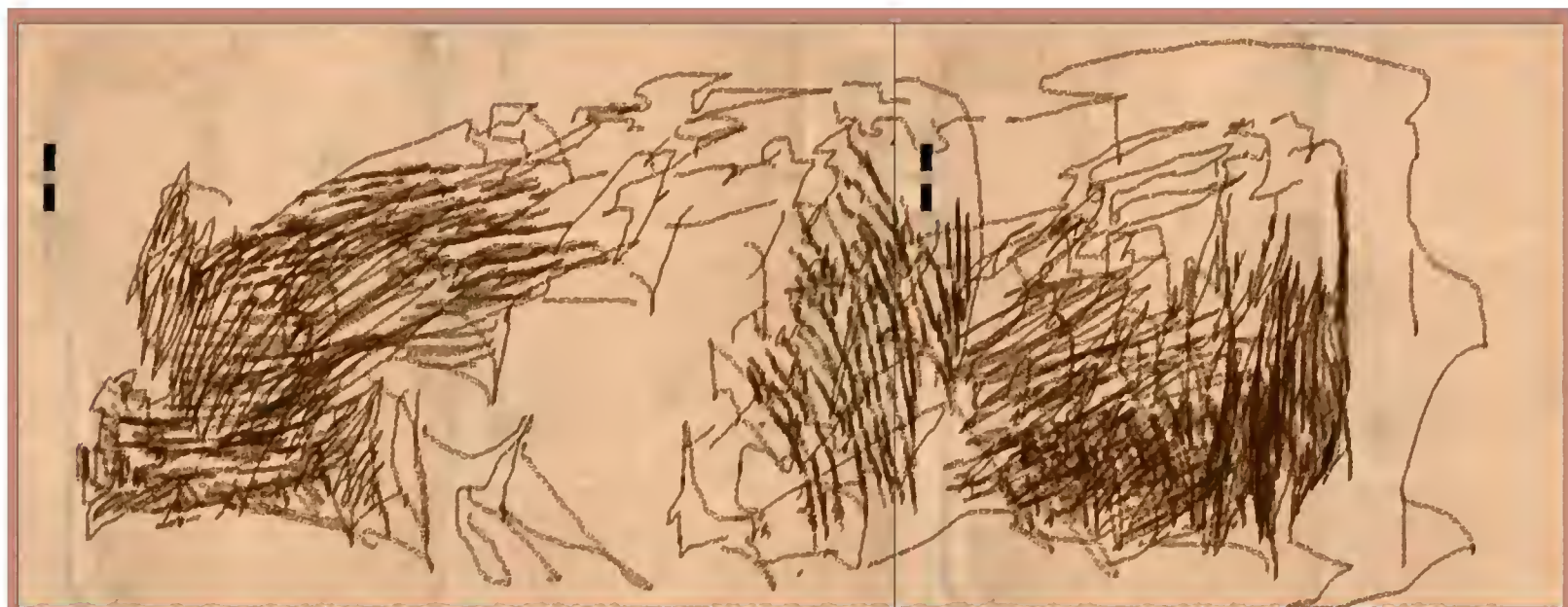


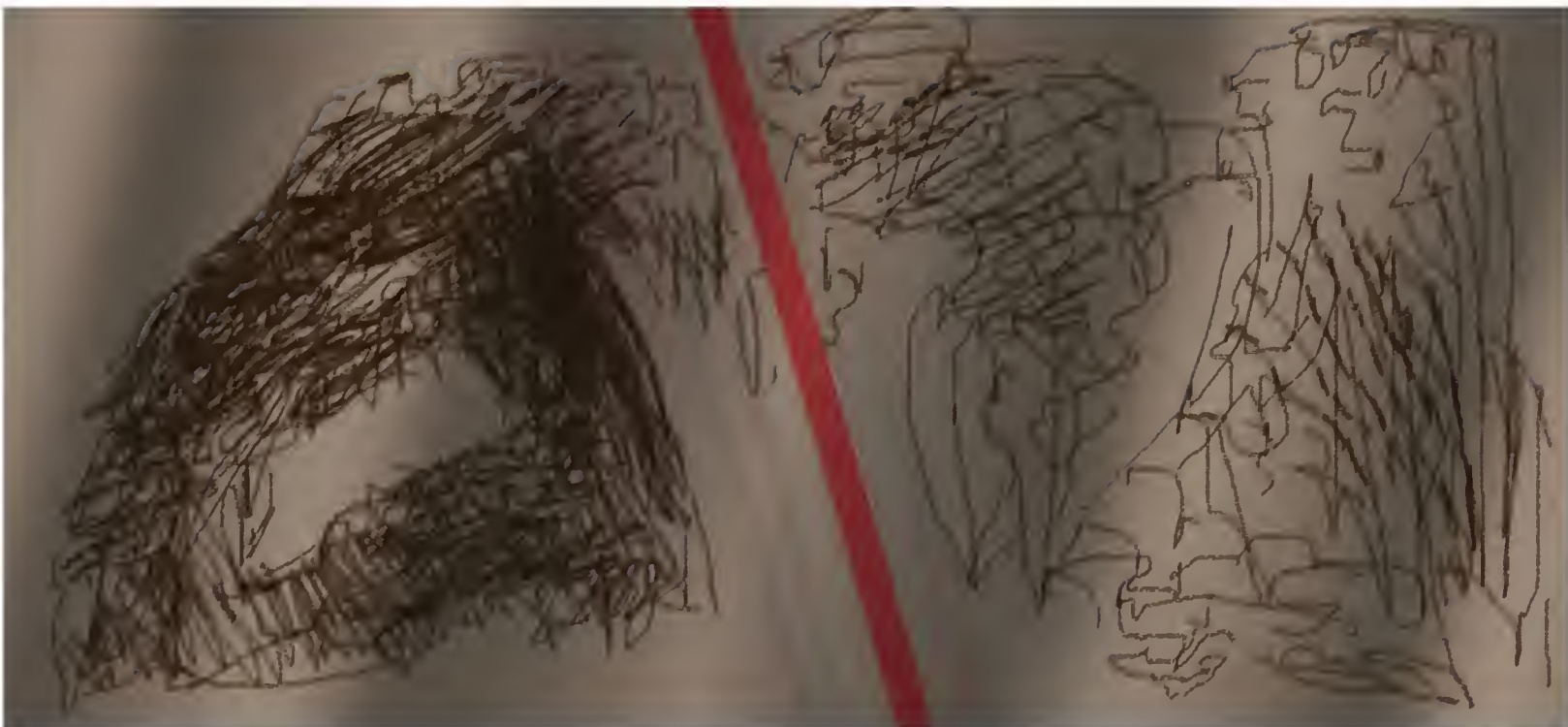
BRIDGE 4 ARTLESS ART

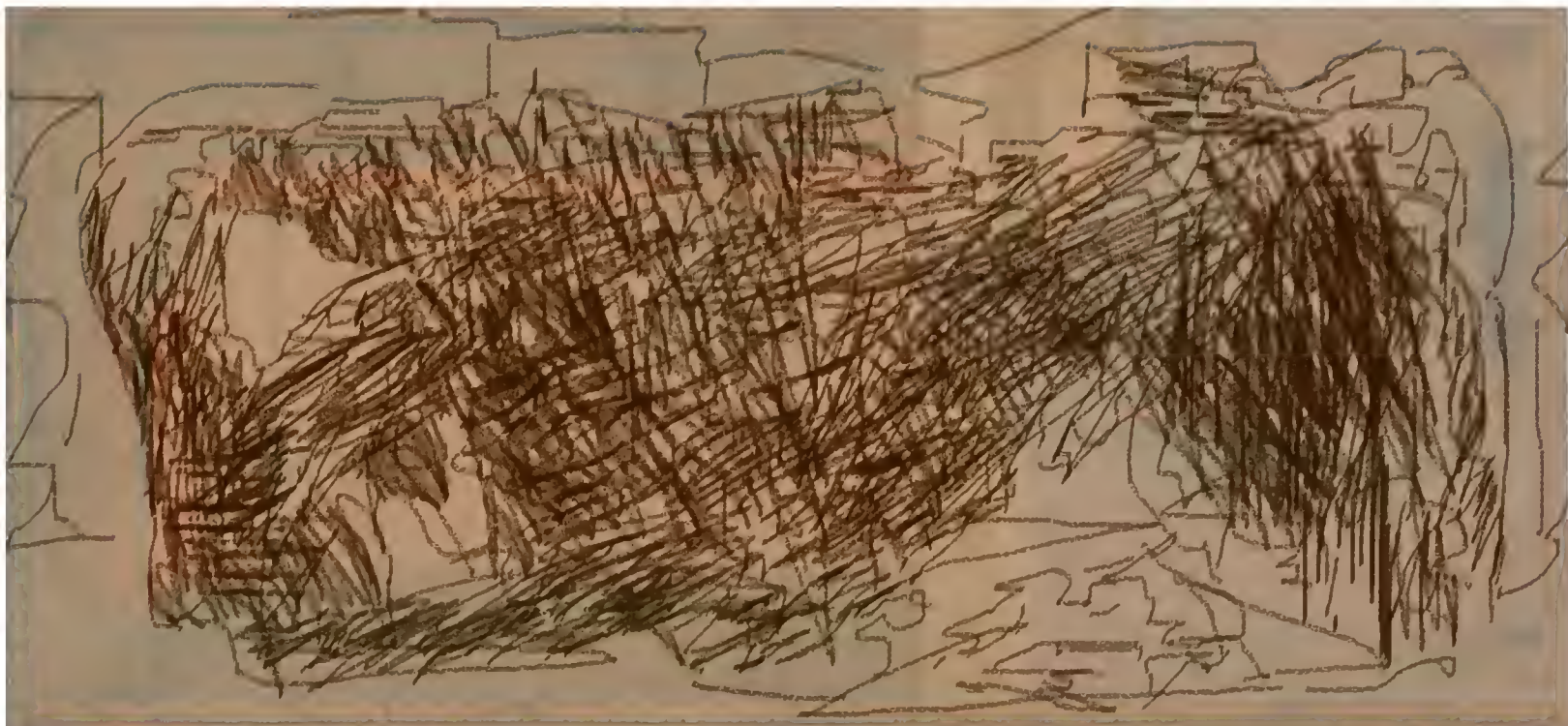


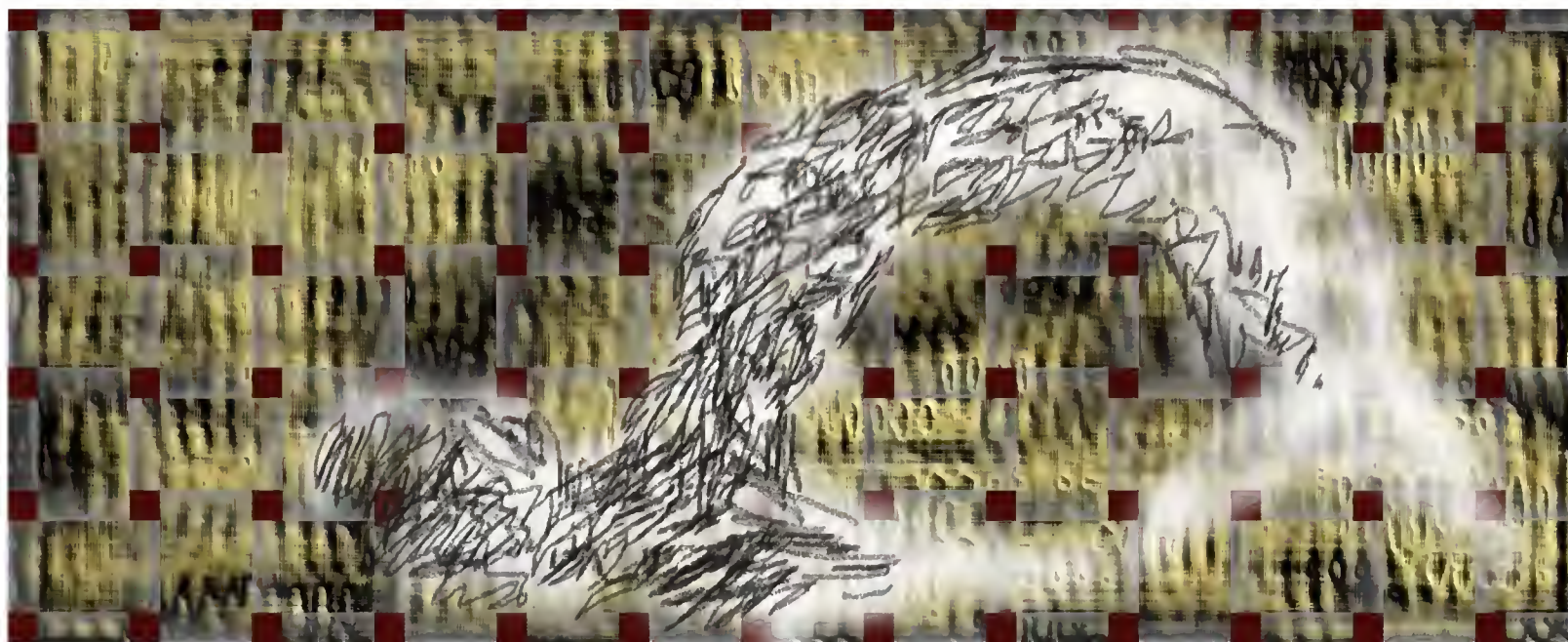




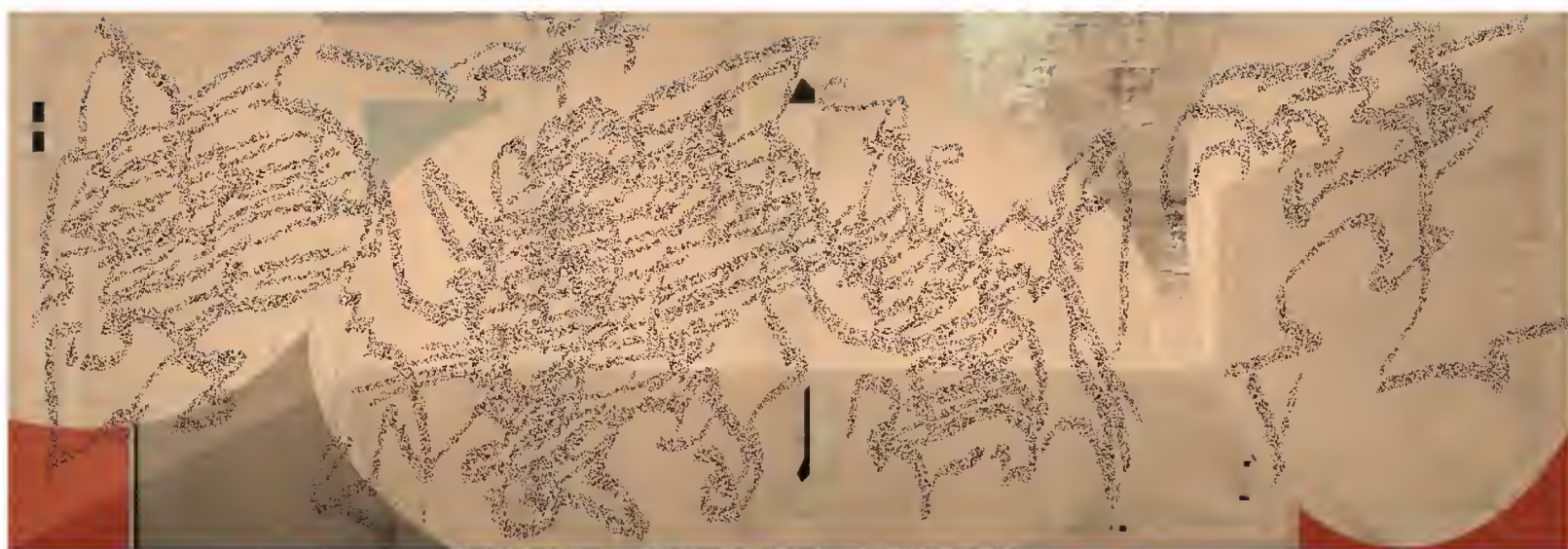


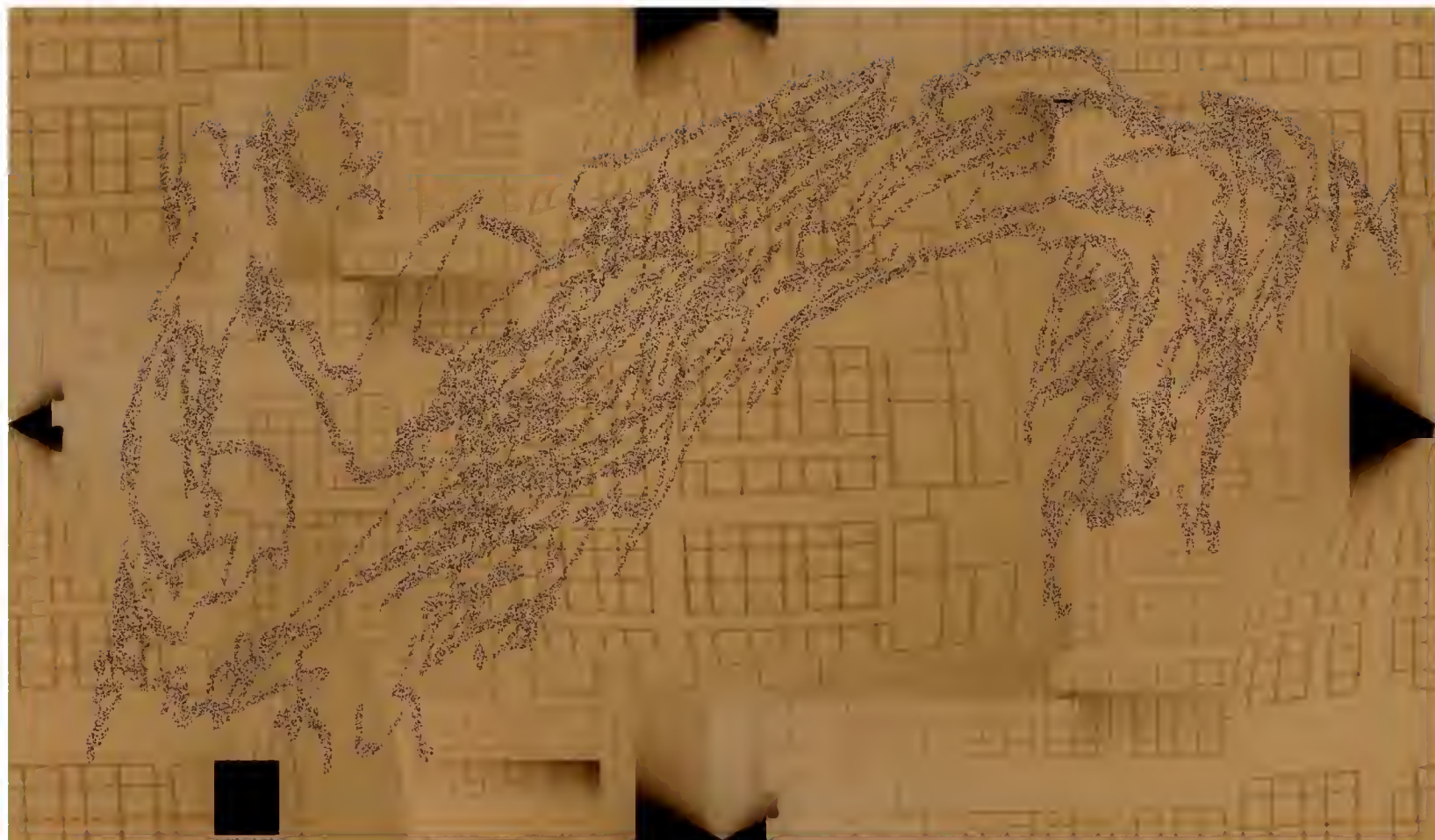




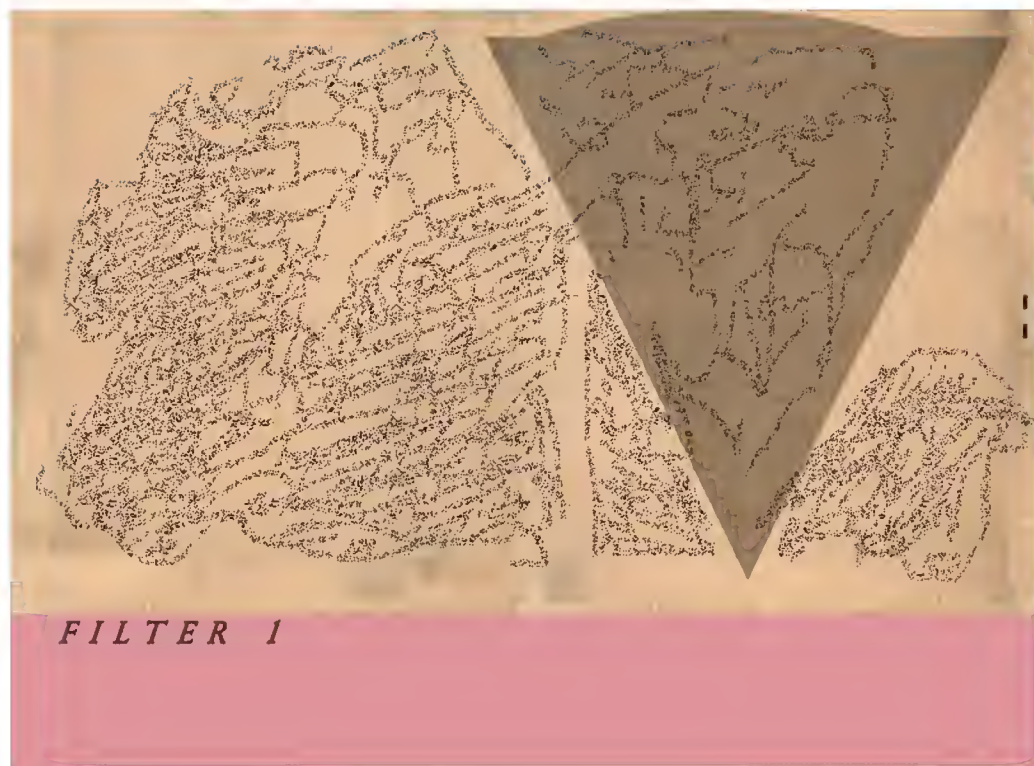




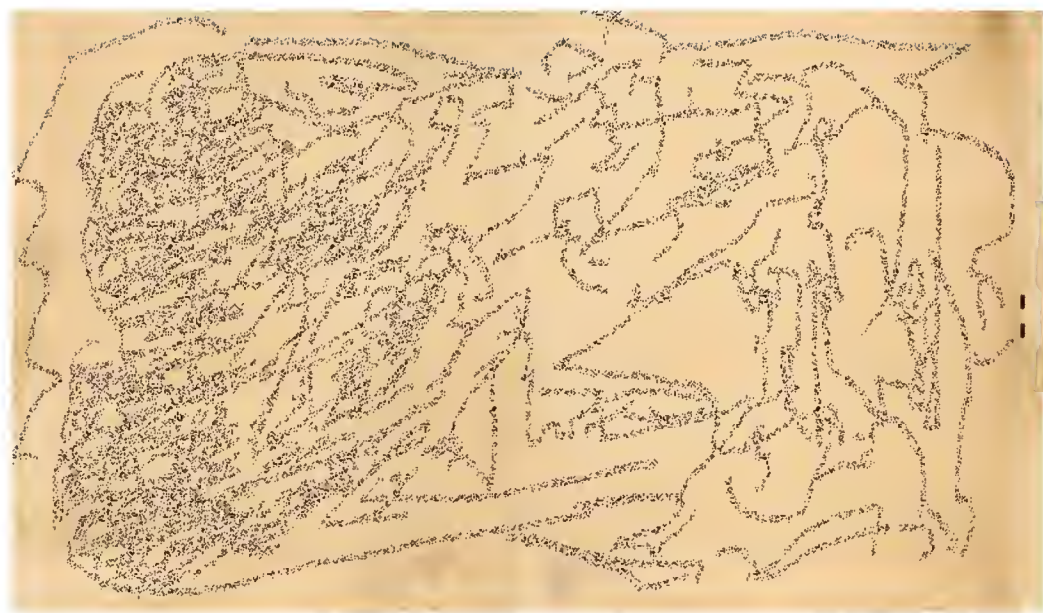


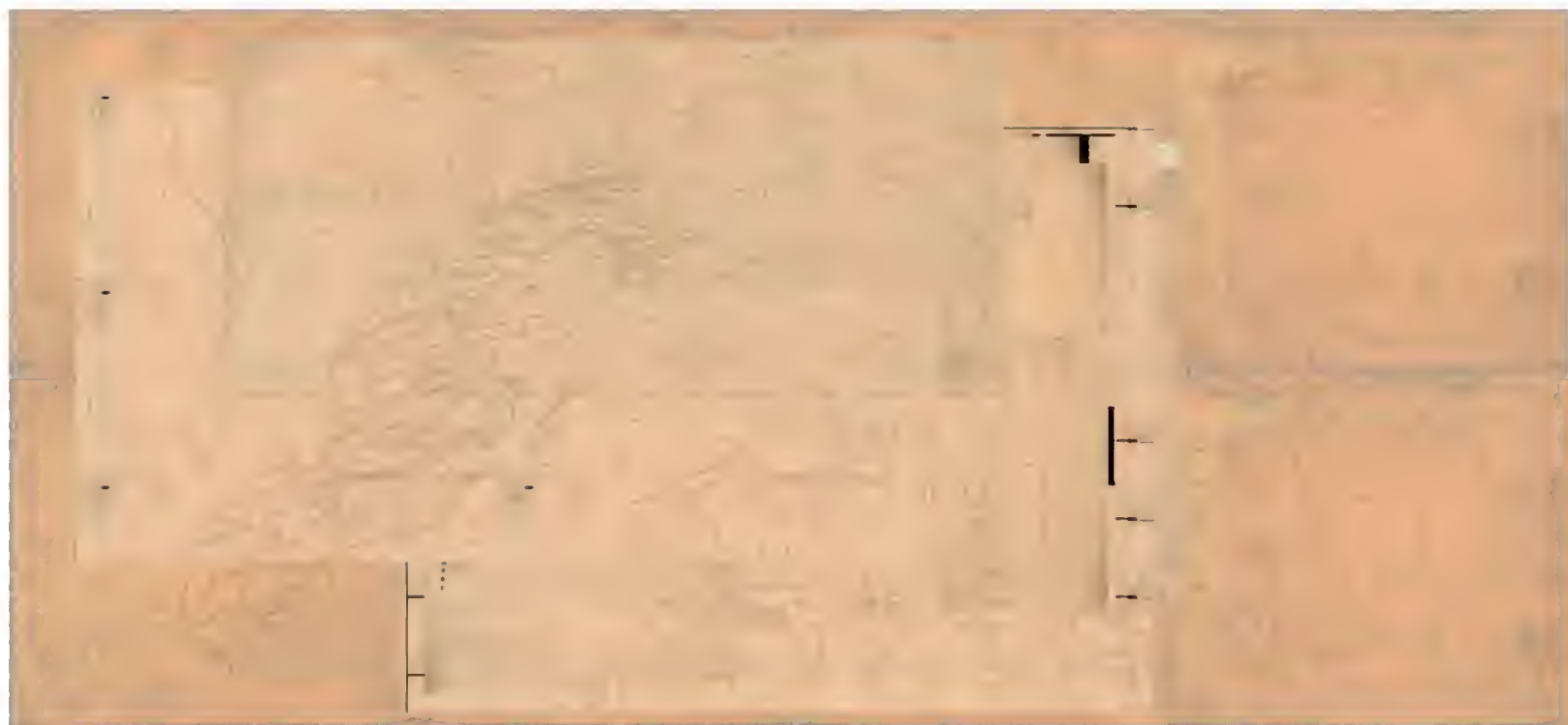






FILTER 1





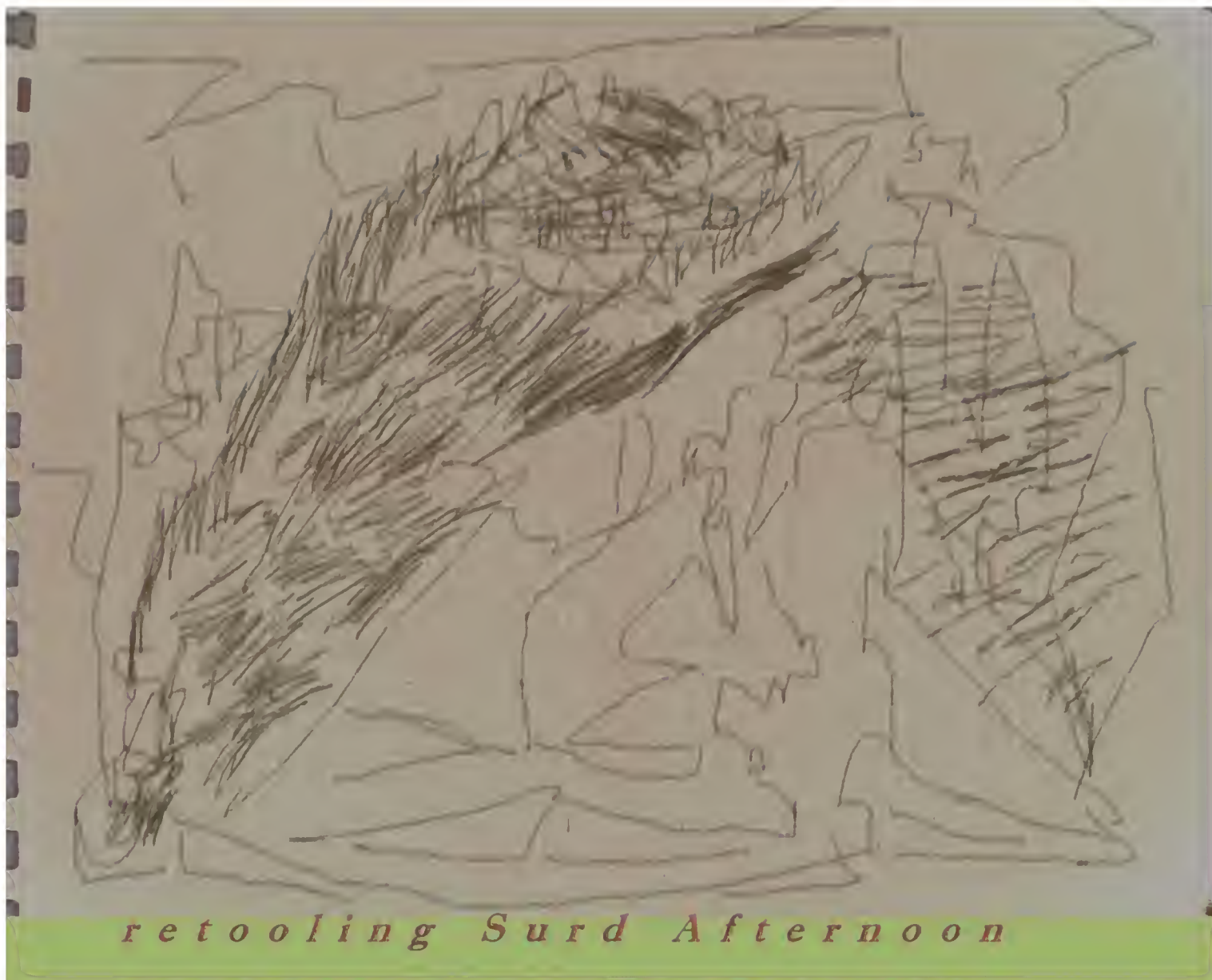


Retooling Surd (Assuredly)



Retooling Surd Afternoon 2



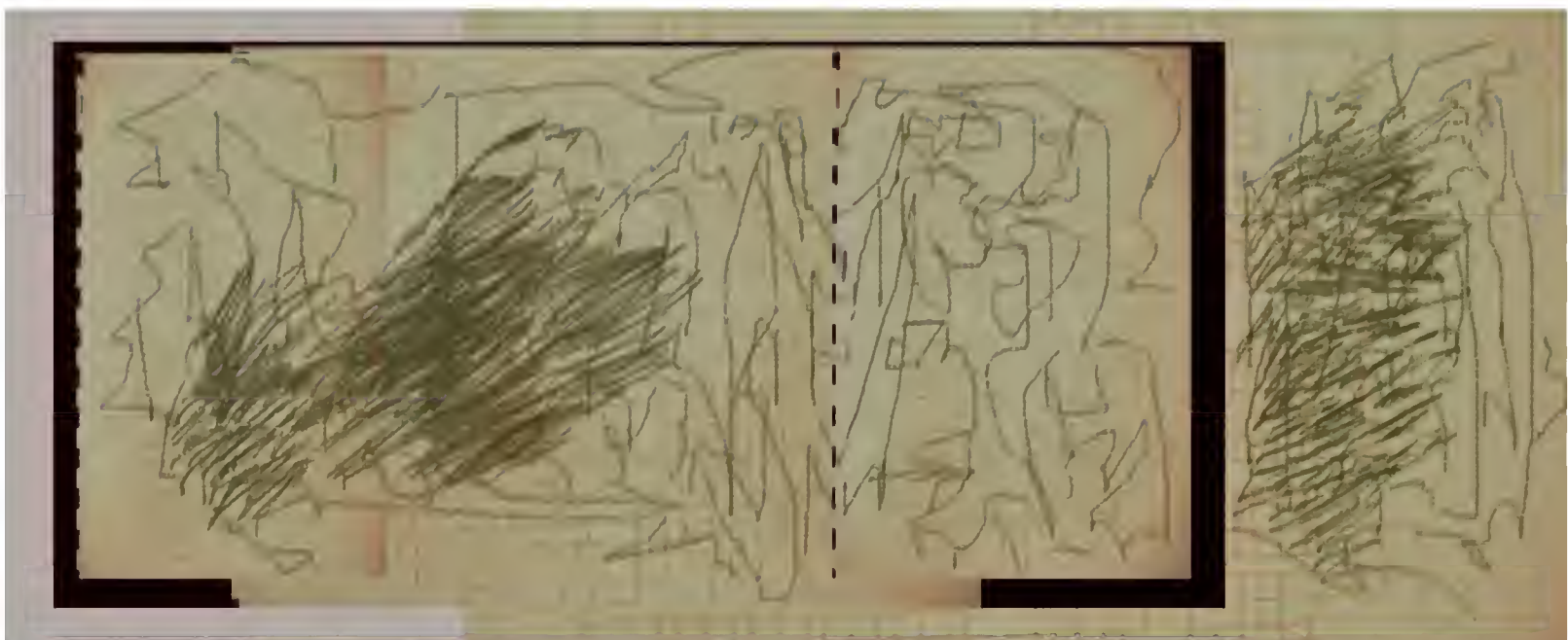


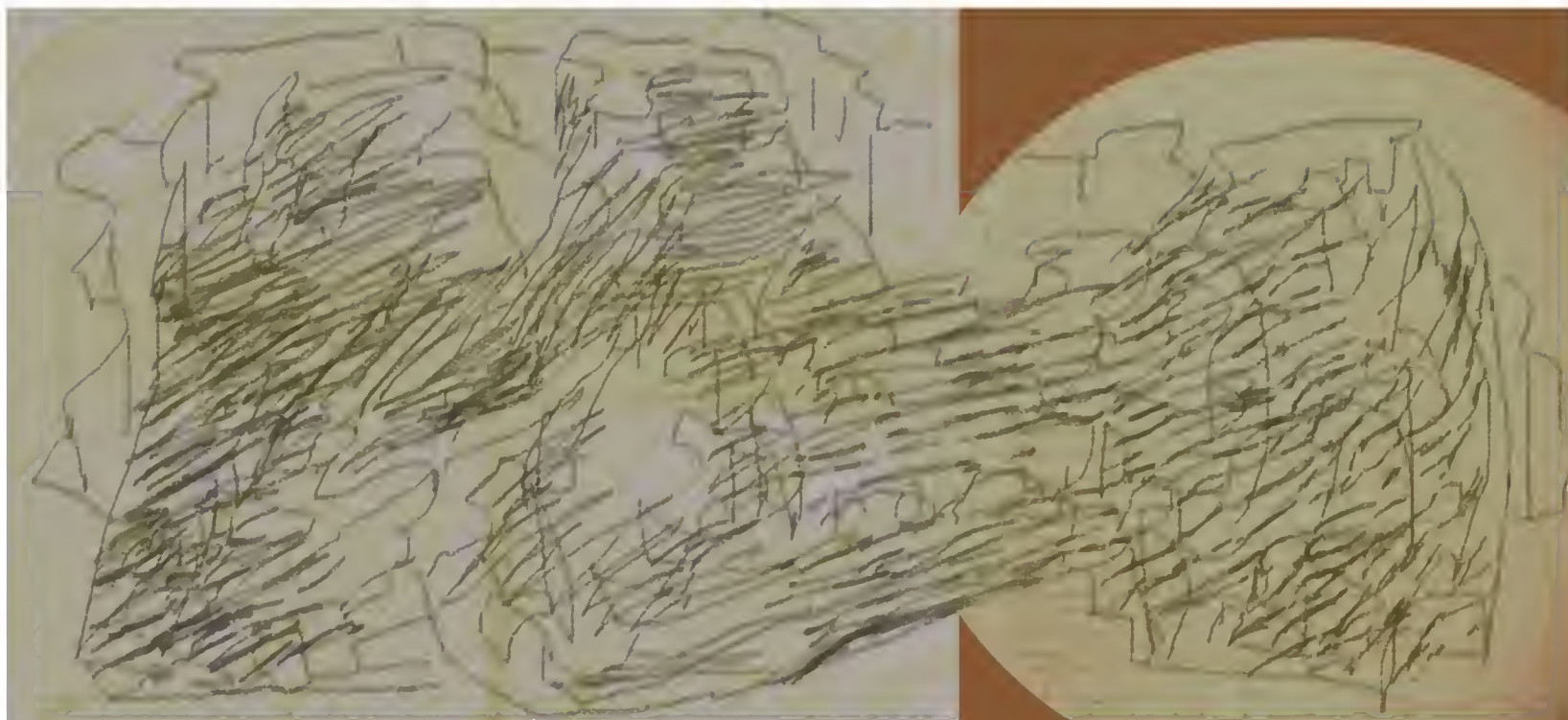
retooling Surd Afternoon



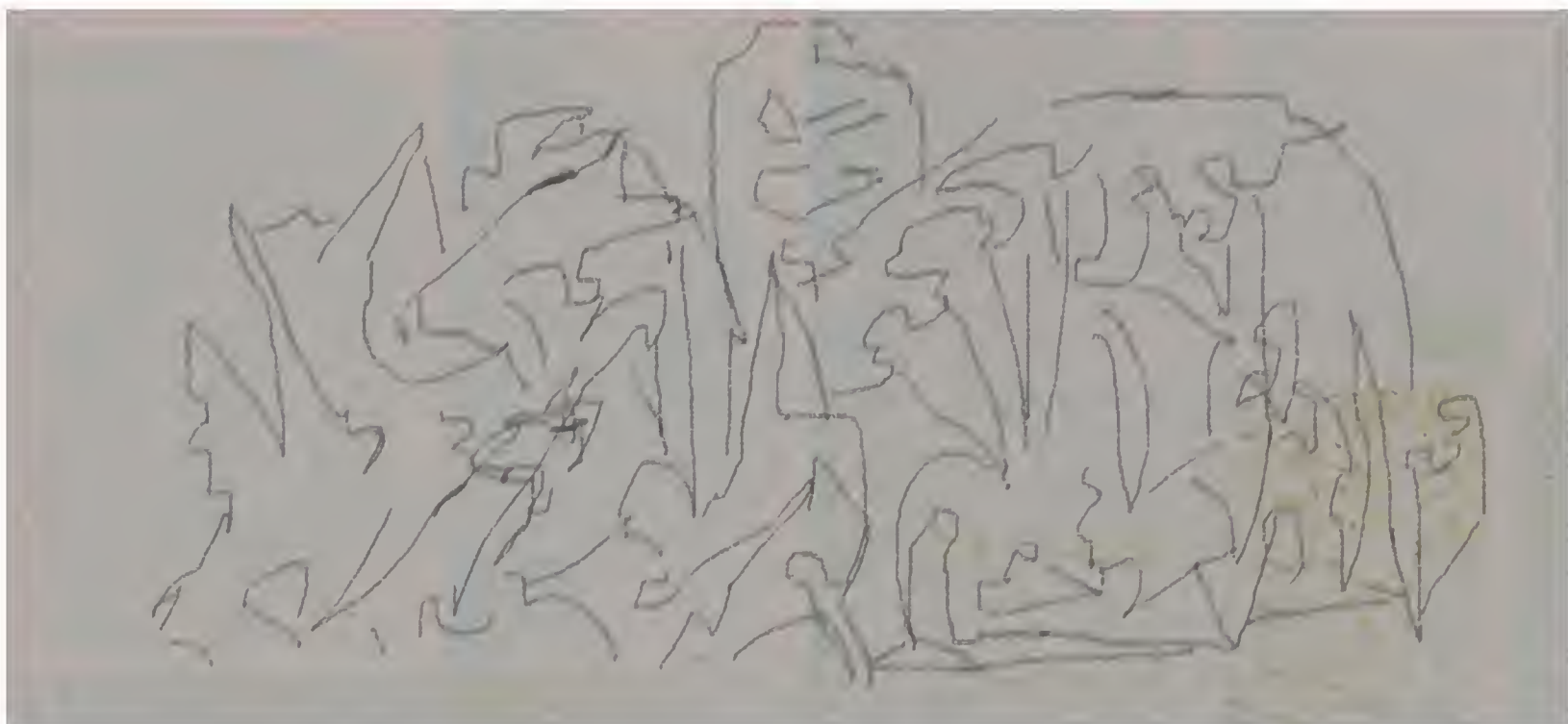




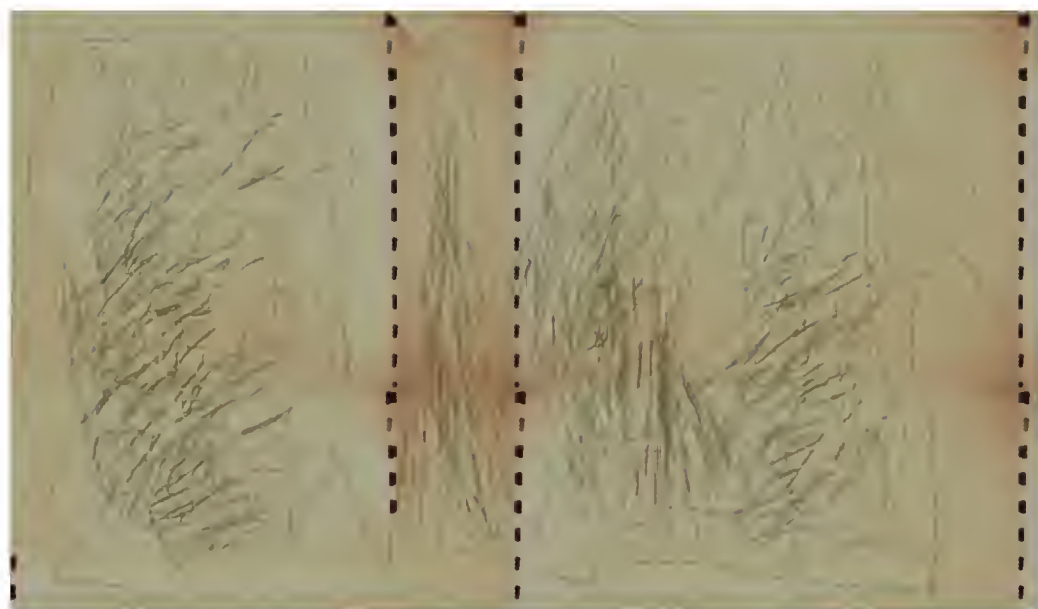


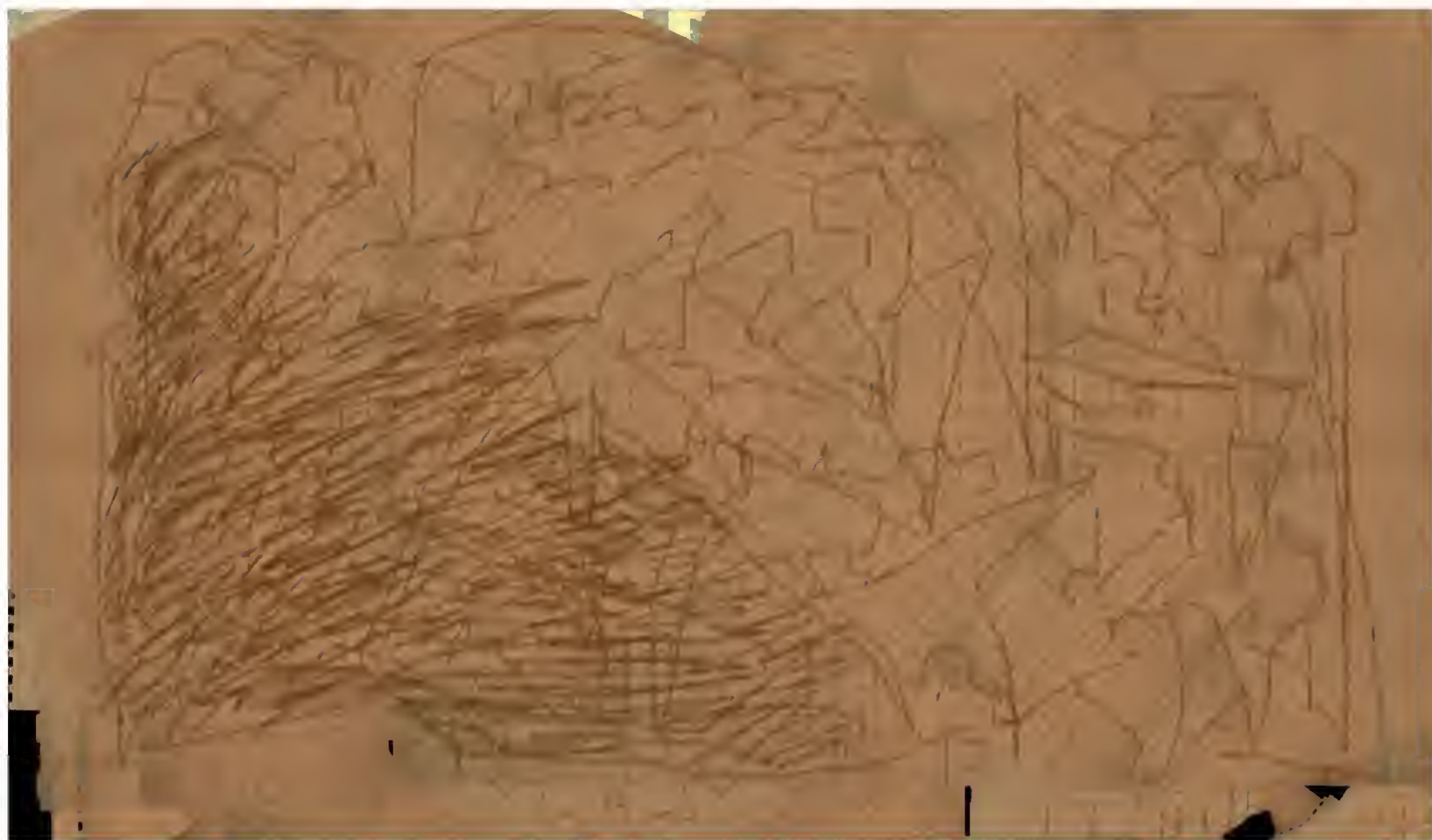


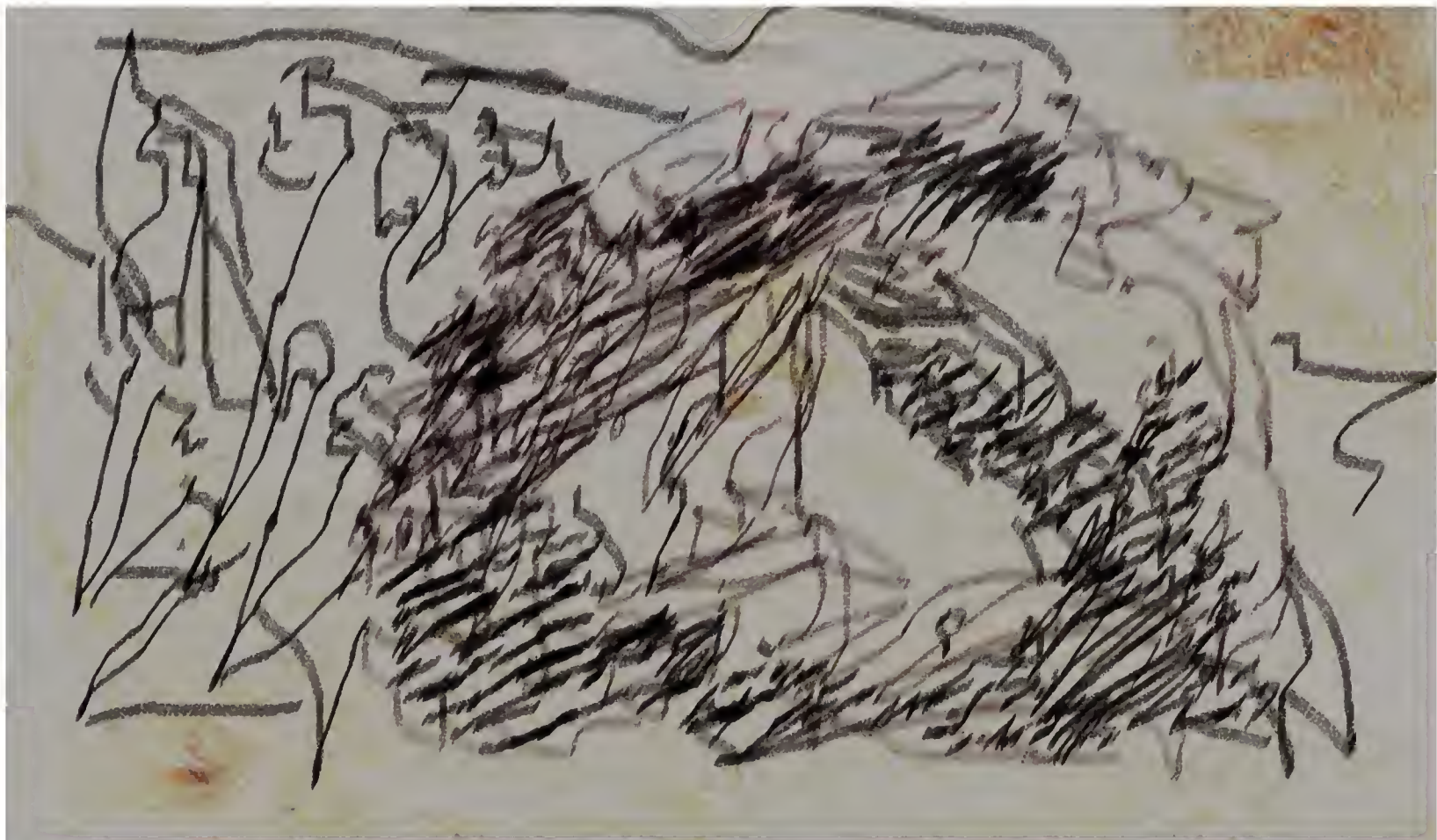




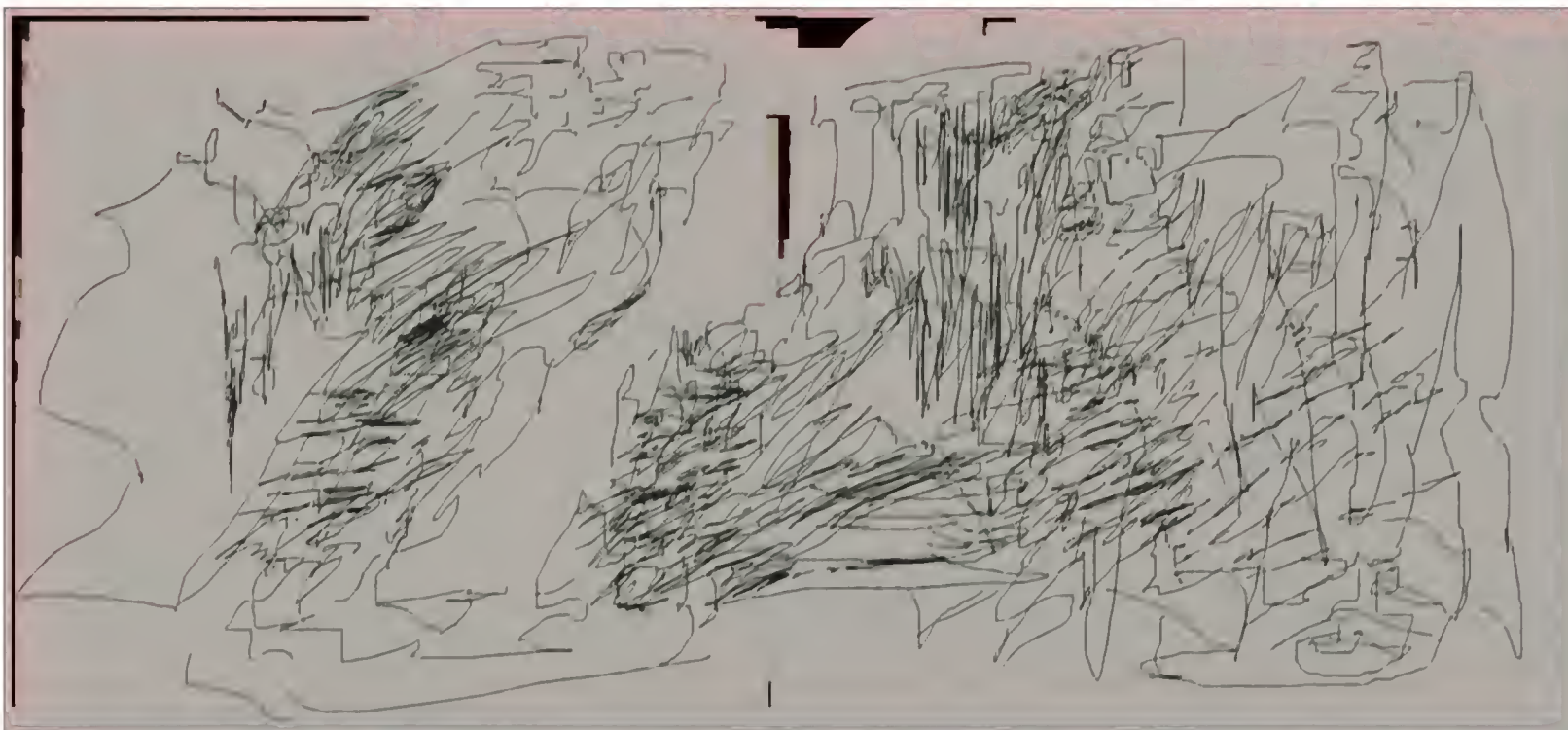










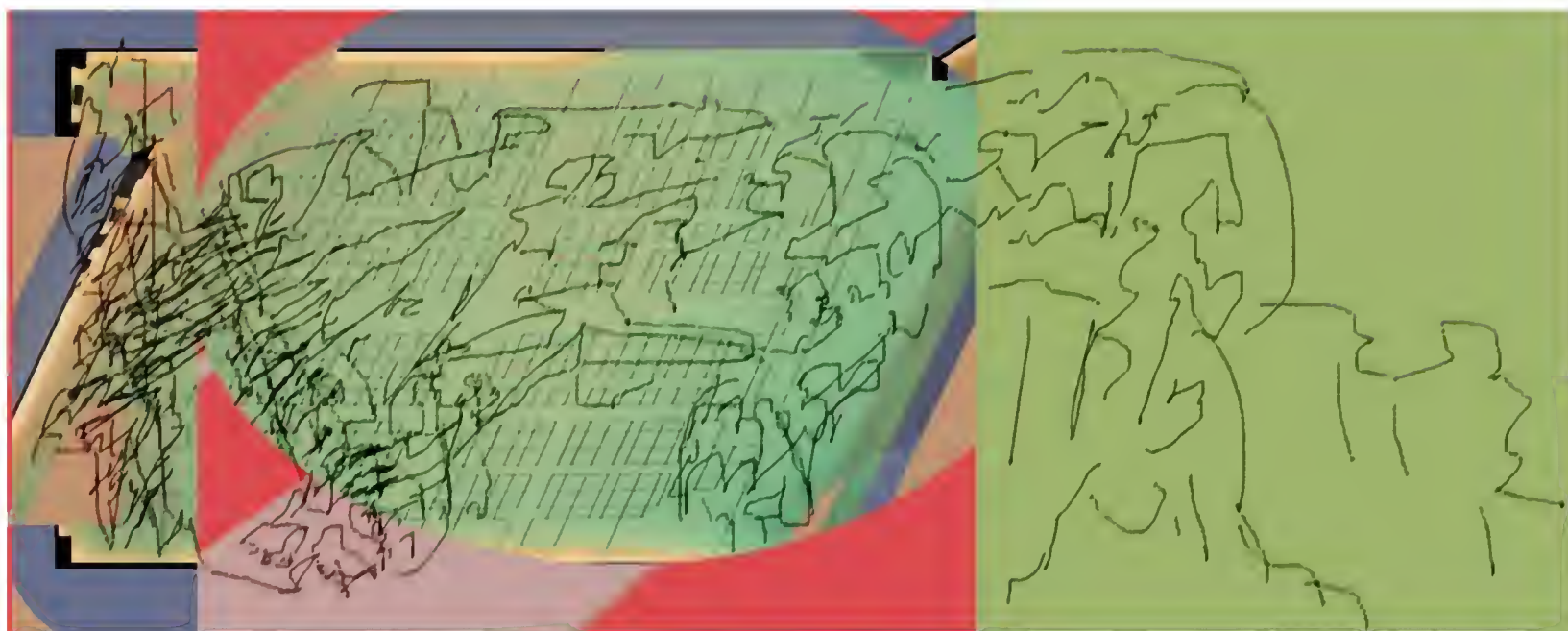


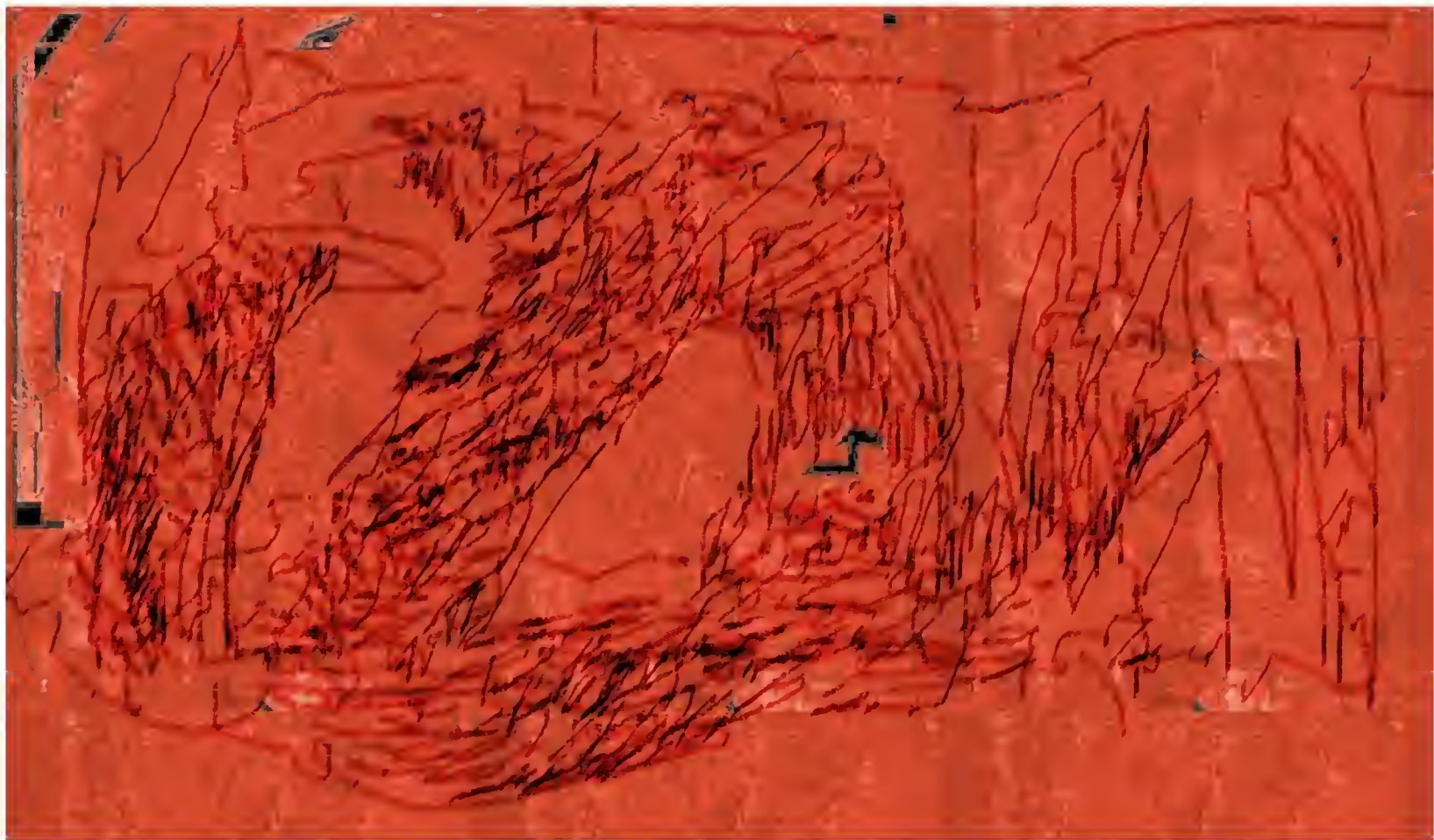


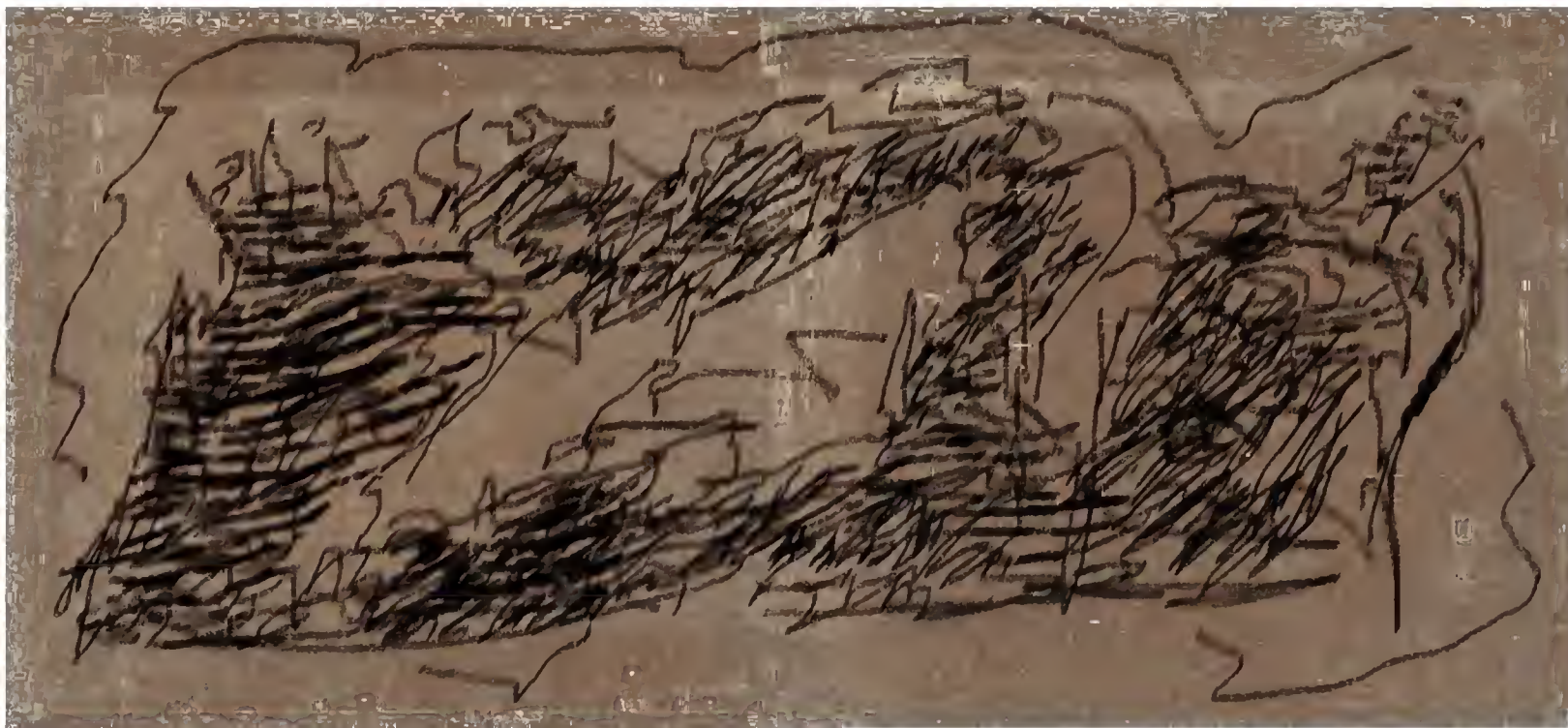












Ancillary Arts Towards the Pre Socratic Apeiron at Archive Explosion

Simply Put, the angles of approach one makes upon a subject are how you draw upon that form to find its exigency towards the perception one makes between spontaneity and reflection. If Derrida terms this reflectancy, a perception the dialectical discourse of a “bifurcation” or more properly the inflection, that accent brings us via as much as has been said to a feeling for the artist’s “voice”. Such voice travels through the fields of mind and matter of which the PIE germ syllable. words are “Skharr in regards to the former and Abhos of the latter, Skharr the realm of writ and image in transformation and mood, (lending the sense of “style, or Stylus to the word “Sanskrit” or elevated style) and Abhos the sense of cascade rippling through material organization and matrix. Sanskrit built on PIE marks this as raga or, mood, and uses hundreds of words for drawing to express the general idea of stating into perception as language, the original “art and language” movement.... Abhos is the germ of the Greek Rhabdos which from origins in divining rod comes to mean the general demarcation of categorical thinking of which the sense of emphasis develops the “surd” or irrational, sublime, hypsos as it were towards the aspirant, accent, aspiration... that we can glean from the Urdu language of which urdu as “of the camp” “invites therein the simulacrae of decamping, the project is as though aid de camp to Duchamp in the sense of studying deterritorialization as the semiotic niche supporting the philosophic bracket of categorization.

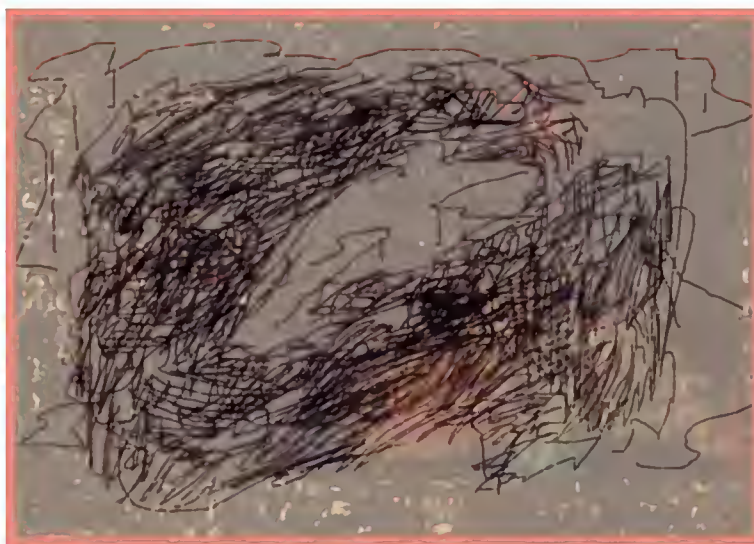
In order to express my own archive, which is journalistic and places the present moment into the act of archiving past work I divide the effort over two main projects, on is an article for the Mediterranean Journal of Philosophy based on my notice there of an article on “The PreSocratic Apeiron”.. and on the other hand an article Amanda Wong’s Eventua philosoph/ art/writing site... and in her article on Heraclitus she provides my angle of approach to the apeiron which I otherwise glean from Bohm’s Wholeness and the Implicate Order which in arriving at a “rhea mode” essentially introduces the idea of rhetoric. Wong includes Democritus in the discussion and relates the Klanomen which she takes to be latinate. Be that as it may its source is Greek and most easily understood as such towards the Democritus atom schematic towards which klinoman is a diagonal path of these, upon which they mingle by chance, and this chance introduces of the chords of fates that incidence of drawing lots as it were which separate’s soul, aspiration as flux and life from rigid demarcation of existential orders. The Greek cognates are Klein reclining (banquet couch) and Gnomon – that by which things are known- i.e. carpenter’s square or alternately sundial, that is the idea of angle of approach. For the Greeks the angles were gods, the letters of the alphabets related both to angles, and also to weather conditions i.e. the “inclement” ... increment... and the origins of the word angle in Pie Ankh means constriction or compression, thus the sense of poesis as fulminant poetic potency.

In another writing Wong does a riff on the Chinese Story of the Stone or Dream of the Red Pavilion in which she relates the search for swamp specimens –frogs which to identified need to be killed, that is the absurdity of categorization which kills its object and this has to do with the translation into English of the book by which Hawkes chose a latinate proscriptive “rhetoric” as in his mind a good equivelant for expressing Confucian modes describe in book. However what is additionally of interest is that the book itself, chronicles the time of Castiglione as Jesuit court painter in the Chinese court, and his painting style is referenced in the book and presumably his person in describing the oddity of other cultures which may understand ones own better than perhaps the culture itself (the books theme being truth becomes fiction as fiction also becomes truth) cultural reflectancy is occasioned by Castiglione’s championing of trade route which bringing western mirrors to China were immediately cut in sliver there and used as architectural decorations. The runner of the Household, Feng, or dragon, may then per haps be though to lend her name allegorically for us to Feng Shui...

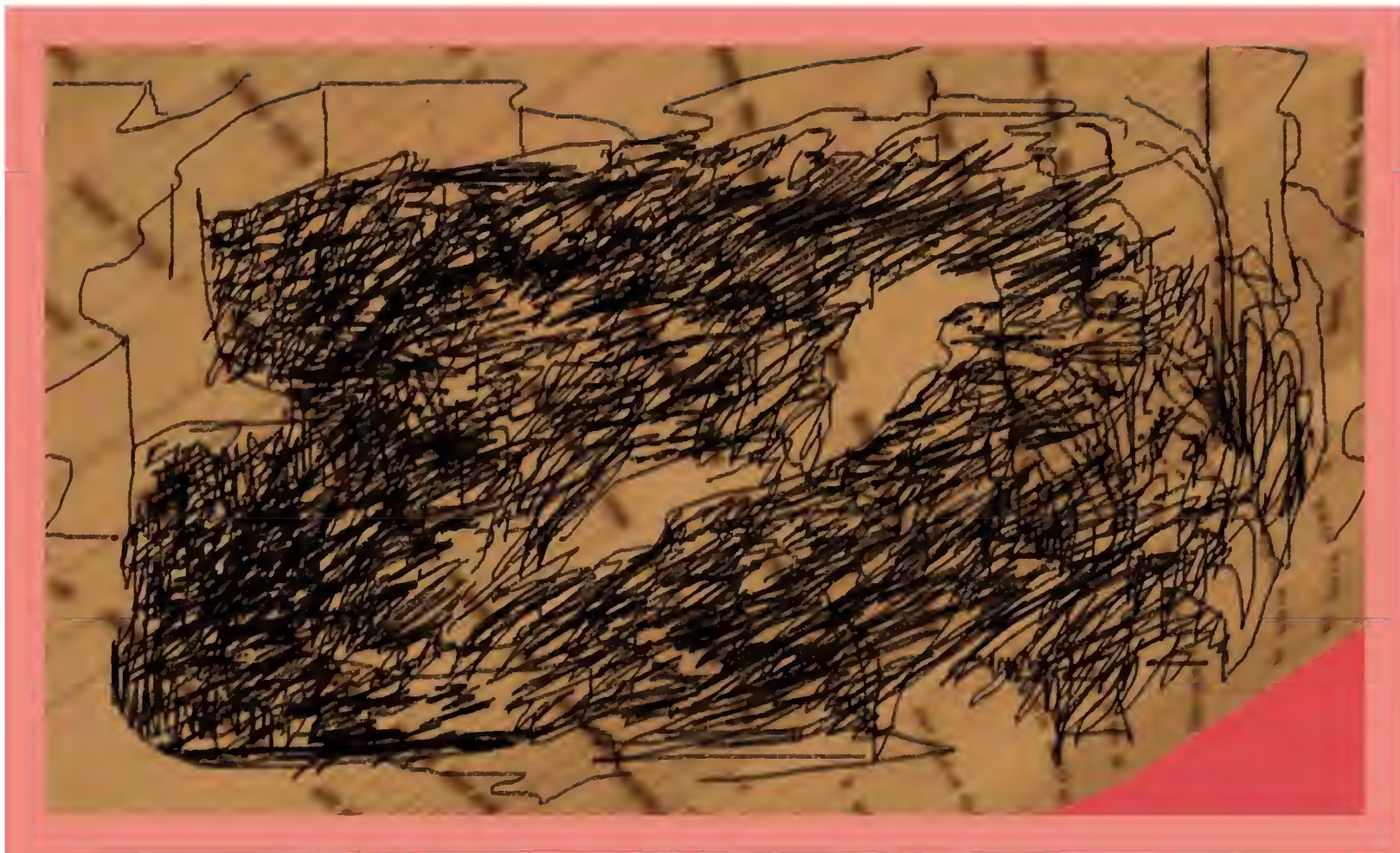
The angles of approach which are occasioned so far to the atomic order of an appieron or implicate whole may be schemed again to the Eastern side of the net as relating to the Pureland Painting mode, which is a school of painting particularly associated with Japanese Nambutso – a version of Guanyin. Guanyin, Bodhisatvah of mercy of androgynous cast exists in the Story of the Stone via the circumstances by which the book is primarily chronicled within a female clan, and has adopted within its environs a nunnery, the Guanyin sect being the first Buddhist sect to avail nuns. The point being that these paintings are expressed on a diagonal order of Buddha’s arriving to earth, the philosophy of non enlightenment – the sufficiency of the present moment being the locus. Japanese is a language which actually is originating in the PIE matrix, as opposed to Chinese, thus when the Sanskrit endowment to Buddhism of the Pie origins of “Budh” as variant an abros or sudden- cascade of materiality relating potency to bridge and bud alike (Buddha on lotus throne) the language of Japanese be therein of Buddhism meets its continental roots.

The western “hatch” is a subliminal klein-gnomon.

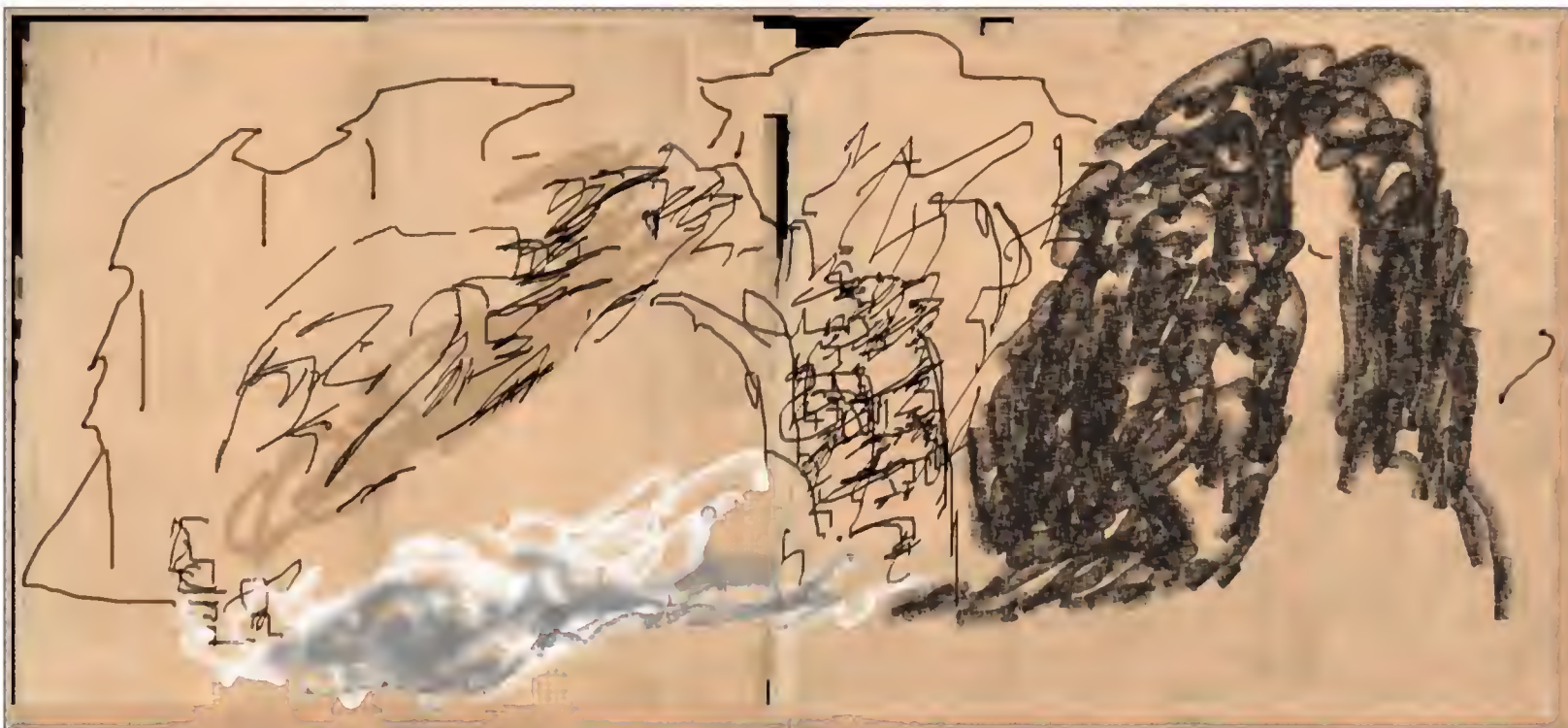




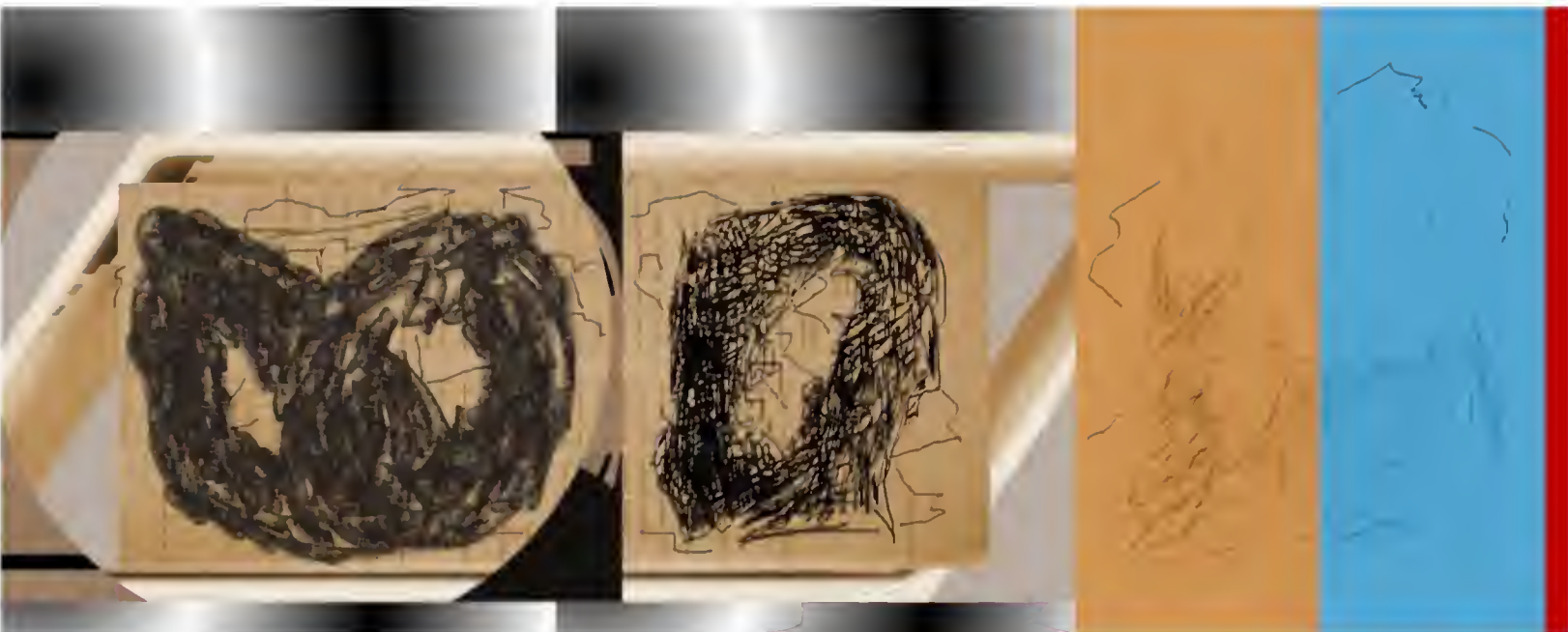












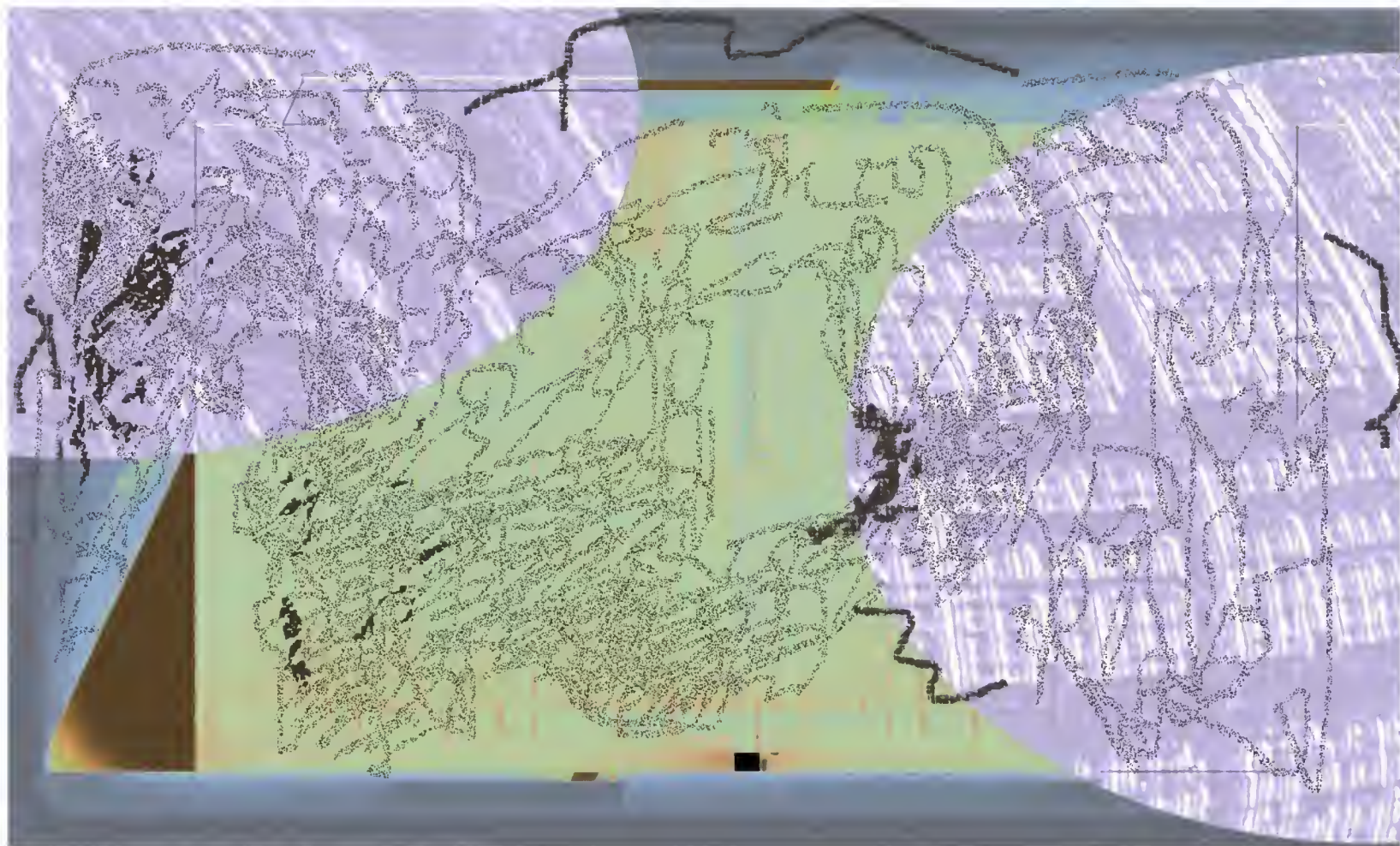






BELL WETHER DRAWING TABLEAU STYLUS
RHABDOS RHEHAB WHEATHER OR NOT

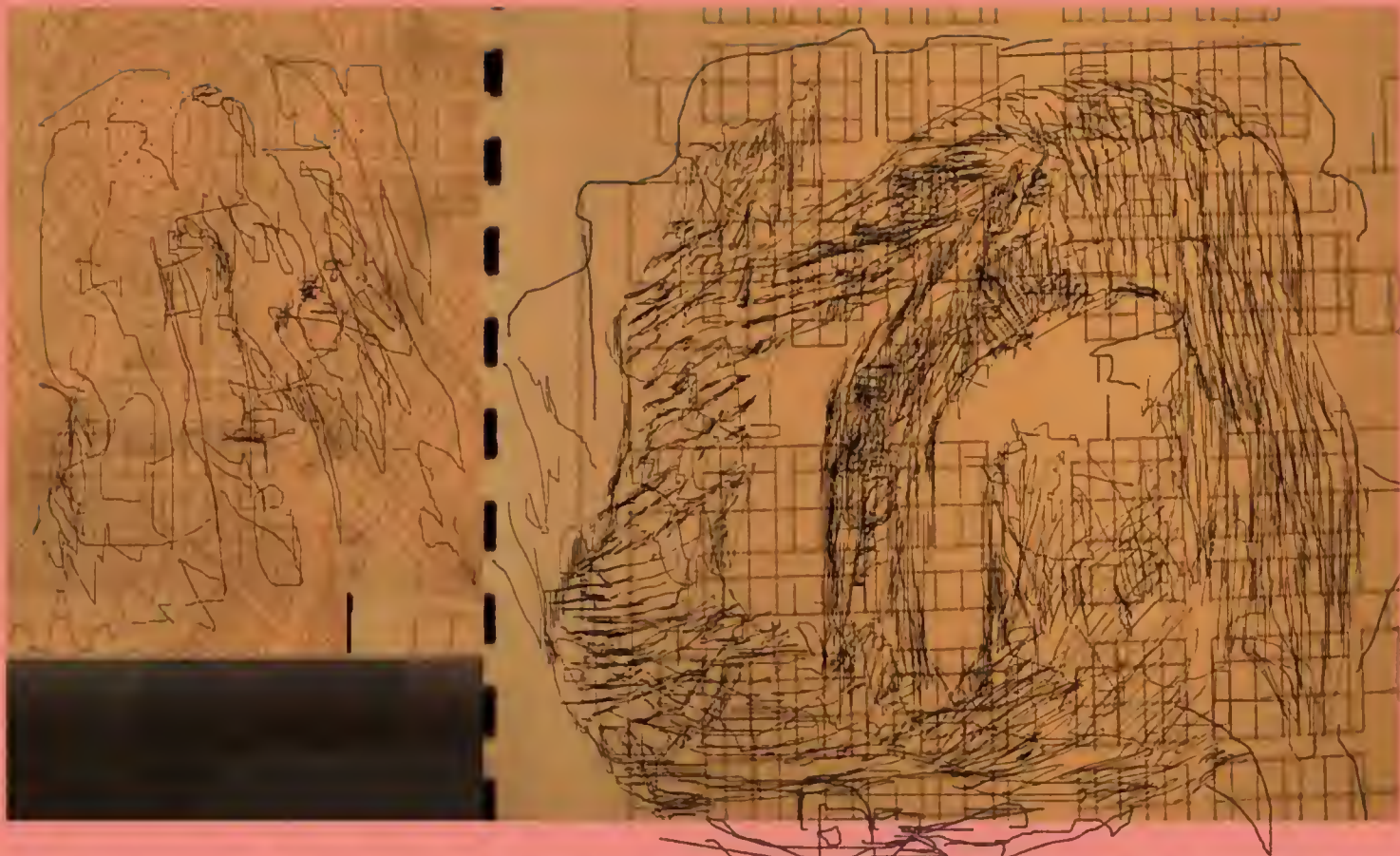




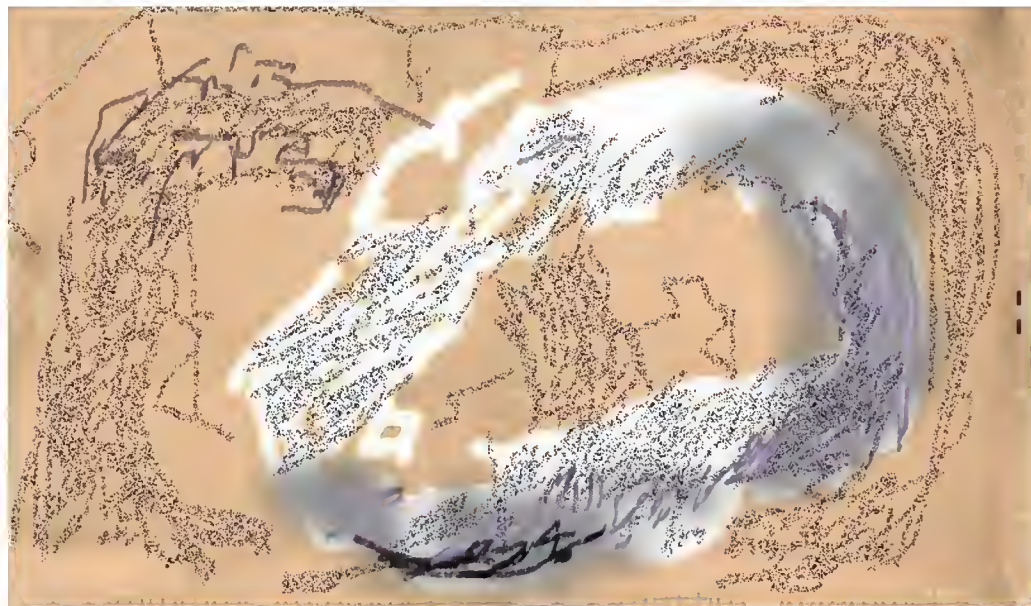
The bow and the lyre: the former refers to sight as rational, logon, the latter to alogon, the irrational: music – surd, the aspirant, emphasis, accent, aspiration- hyspos the sublime, subliminal, limming as drawing upon. As in a paste that is glass ingot, potential.. Haptetai, touching upon the chords of either show touch, drawing upon, as the mediation between rational and irrational. The word that states one has not become absent to the other, the transpose of order” “for these transposed are those and those transposed again are these”. The Heraclitean statement Beasts are driven by blows refers to “beast” as alogon, and the blow is “music”, animals respond to music....the rhabdos or rod belong to the metronome.

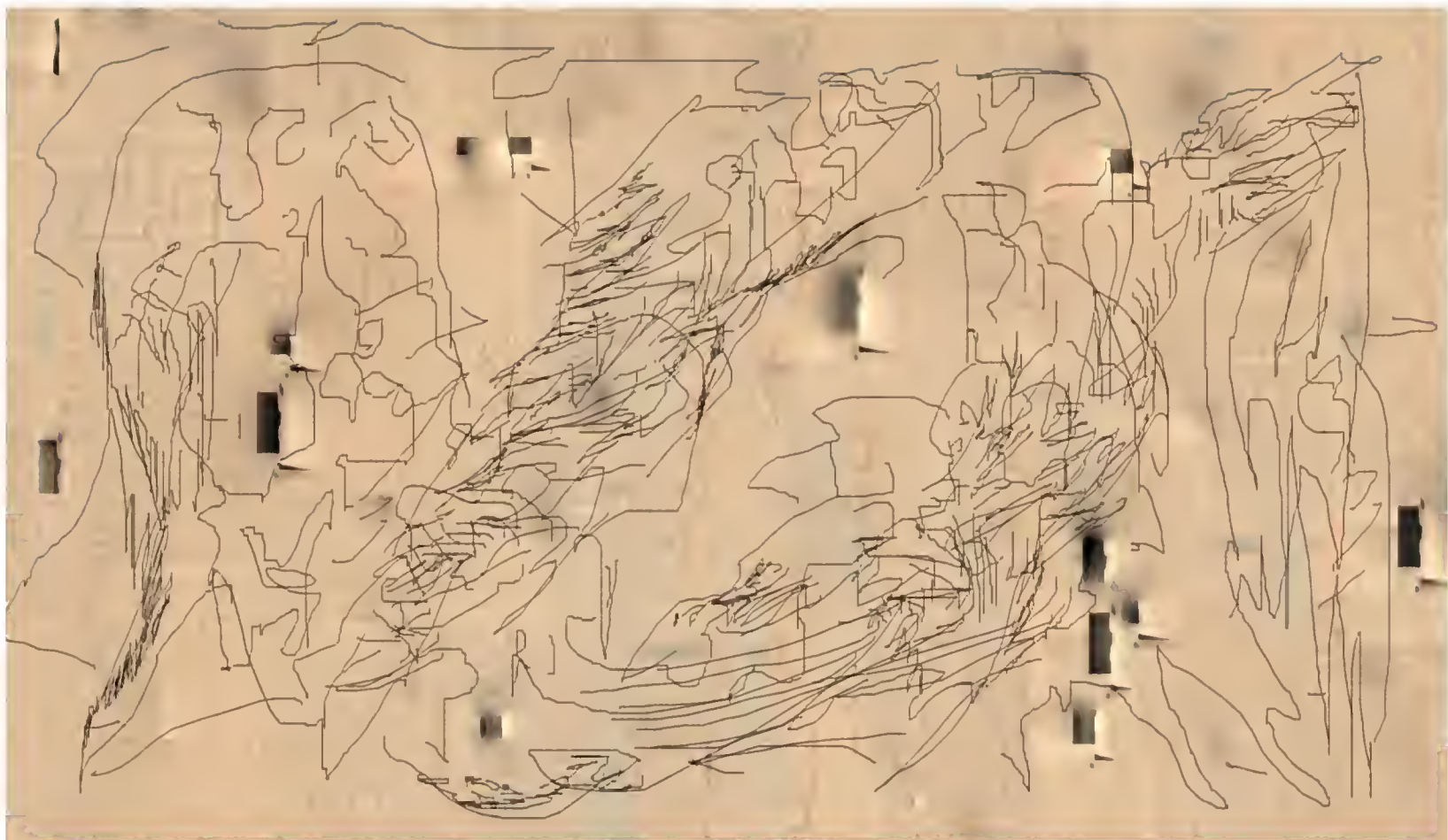
The Drawing: Rupture in Hades- is a pun on “rapture of the deep”, a sense of the art and language connection Albert Ryder makes in his “Toilers of the Sea” by which the tiller as an adaptation of seafaring to land is decamped to then again toil and sea by which he intuits the dichotomy between the rhabdos or water divination fork and the trident that is the connection in antique ontology between fresh and salt waters which in the parables are carried as Orpheus going into the underworld to reclaim his wife abducted by Hades, and his aspiration, or artists voice is his confidence he can sway the spirits and does so, the aspiration of the fresh humor or music and laughter an abrocaution upon the terms of salt and tears, Bernini in his marbles gave over first his rendition of Apollo and Daphne upon which he remarked on inscription in base that the laurel represented bitter tears, that is, the shortness of fame as it were per the allegory of all metamorphosis and his follow up of Hades and Proserpine (little voice) ie wife of Orpheus are the structure of Heraclitus’ remark that Hades and Dionyseus (Orpheus) are the same, that is Tethys, the current that links sea and fresh water, laughter and tears, aspiration and respiration. The remarkable rendition in the sculptural group belongs to Cerebus- the many headed dog of Hades, barking, the opposite of silent laughter and aspiration, (“dogs bark at those they don’t recognise” ie the fresh water deprives identity, and so in Heraclitus the ideas of Death of water is fire and death of sea is land carries the reference to the ward, the seed, that launches the morphological arrows which carry to the voice box, the sound box, mapped by the touch of hand to the two sides of the lyre, both hands on same string that likewise the bow refers to vision, the lyre to sound, and together the humors of breaking into the light, and returning to the dark. The waters mapped upon each other then mean for Heraclitus that while he prefers what comes from sight, it is also best to not always get what you want, that is, the information may be in the course of natural events very hidden, and this sense of bifurcation we can see in the current physics where for example splitting a laser beam and recombining it to test gravity waves is compared to a new kind of thinking which is like listening to what you see. This helps to explain why for example in popular music there is the long tradition of the double negative, the relation of Horismus to Litotes: ie “cant get no satisfaction”, “you don’t want to be like me not knowing”, “and then not again” sorry not sorry, etc as carrying that momentum of the twist of the seed as launching a tendril, the counter curves of the sheath or quiver bond to the arrow as wave and particle map upon each other.



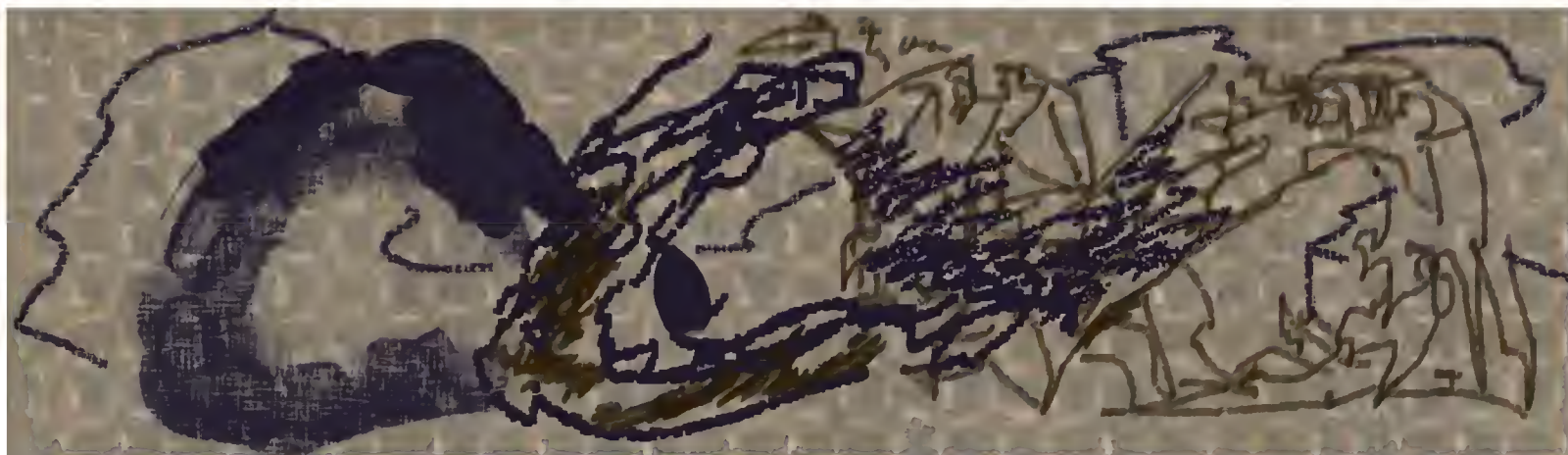


TOLLER'S SEE SAW TILLER TILL
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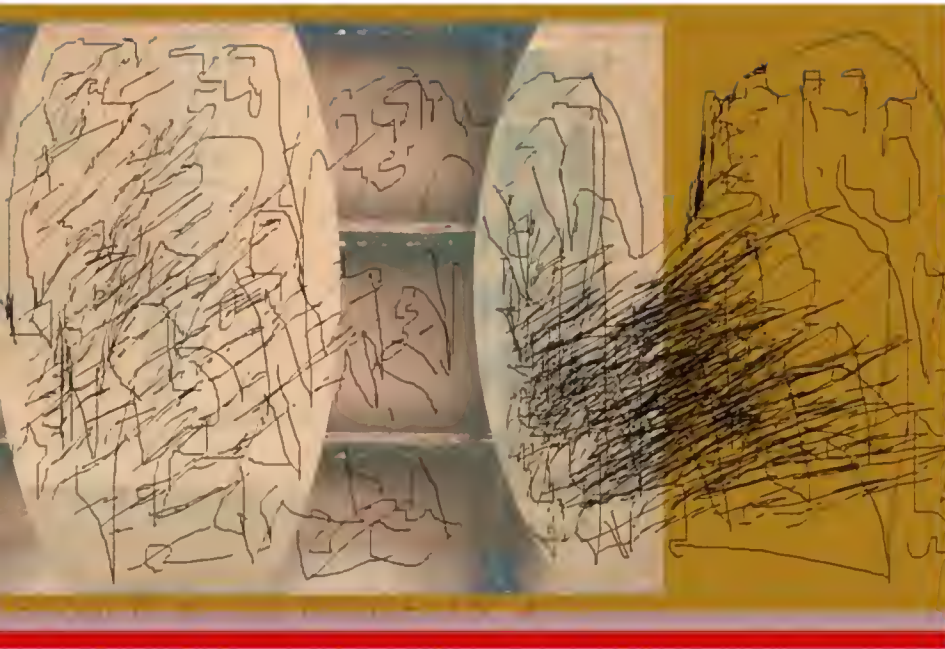




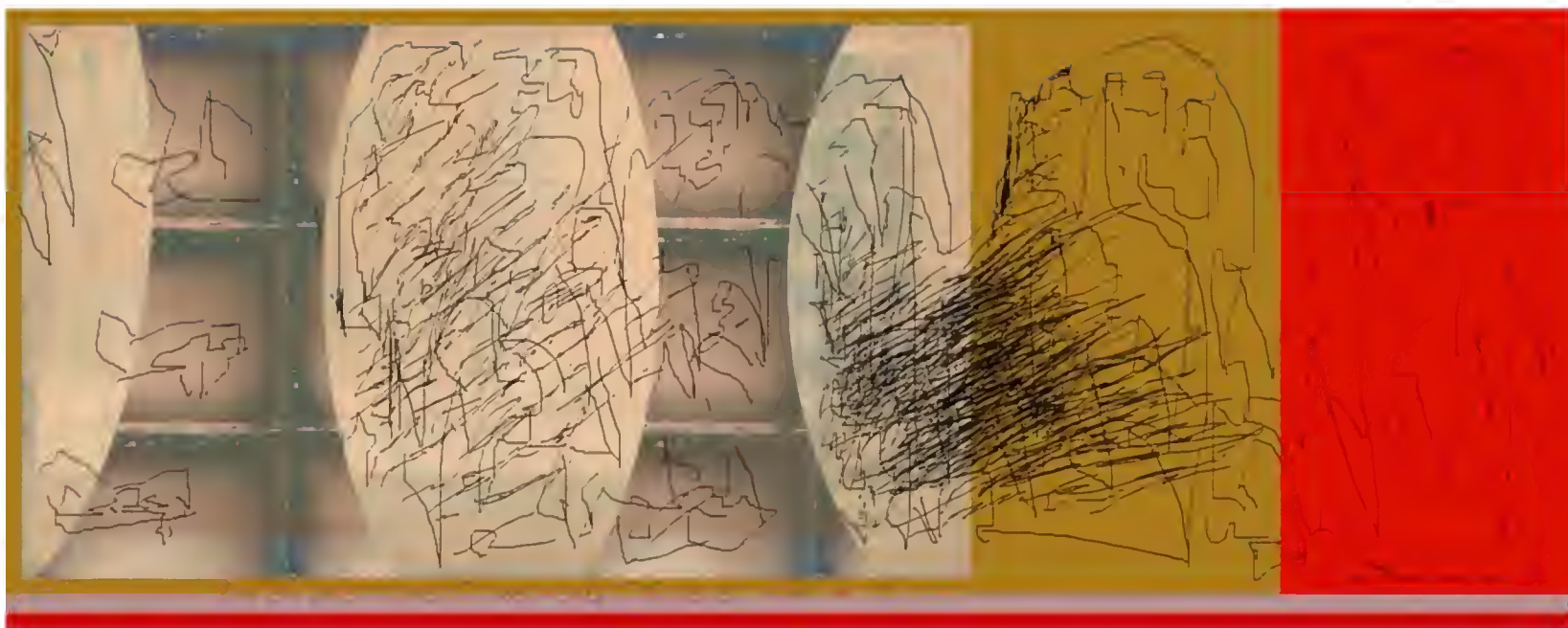


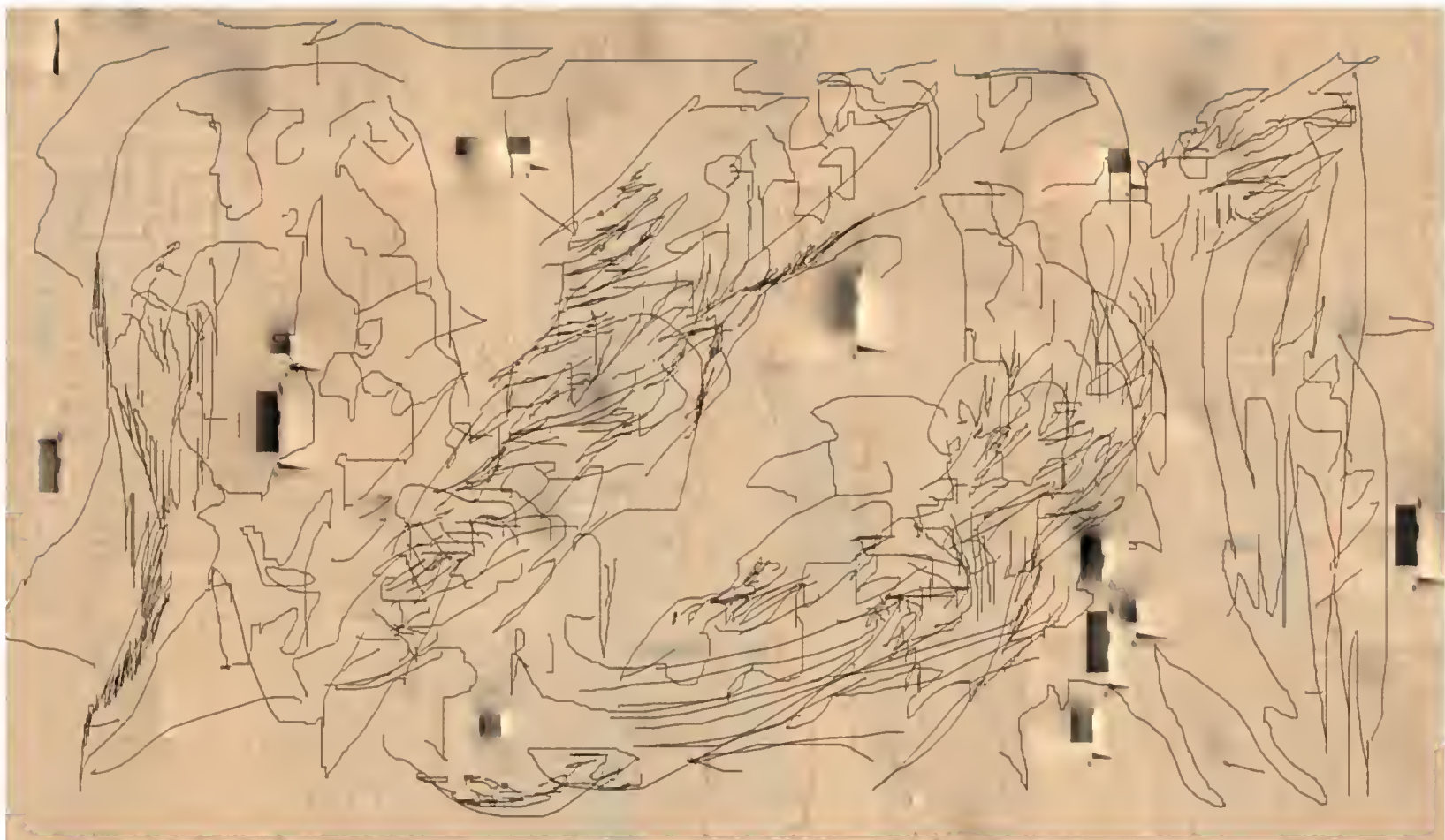




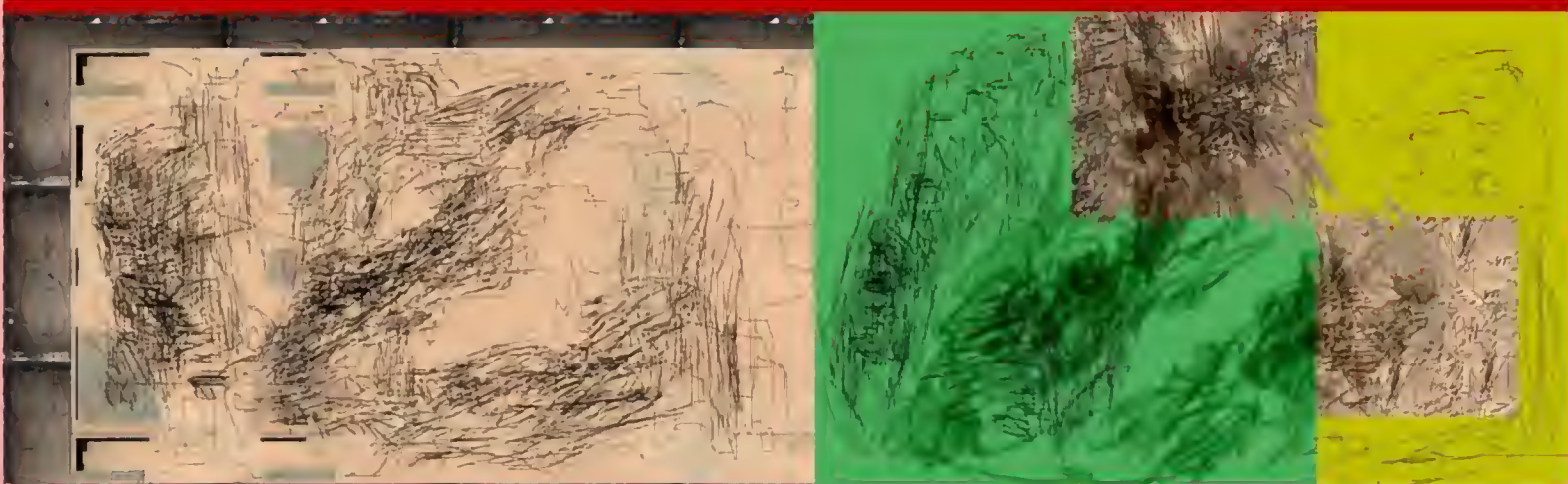


An' Inside out and Outside In' (series) references interpolation and interpelation which serially give must transpose as titled as is the structure of the musical "bridge" which more than repeating a line then acts like a chord and complements in popular music the tension between human voice and instrument .Why laugh you ask? Or then again: why is popular music populated by the double negative "last things first you are the face of the future" : clearly because laughter, like fight or flight is a reflex the species places to confront paradox, a kind of warning sign of the mind like choking, an aspirant and music can use the double negative as a musical "bridge" (as musical bridge per se) to leverage the subconscious. Similarly art uses "flip flop" ie figure ground transpose, design quality.... The consequence of the visual rhetoric of push and pull....

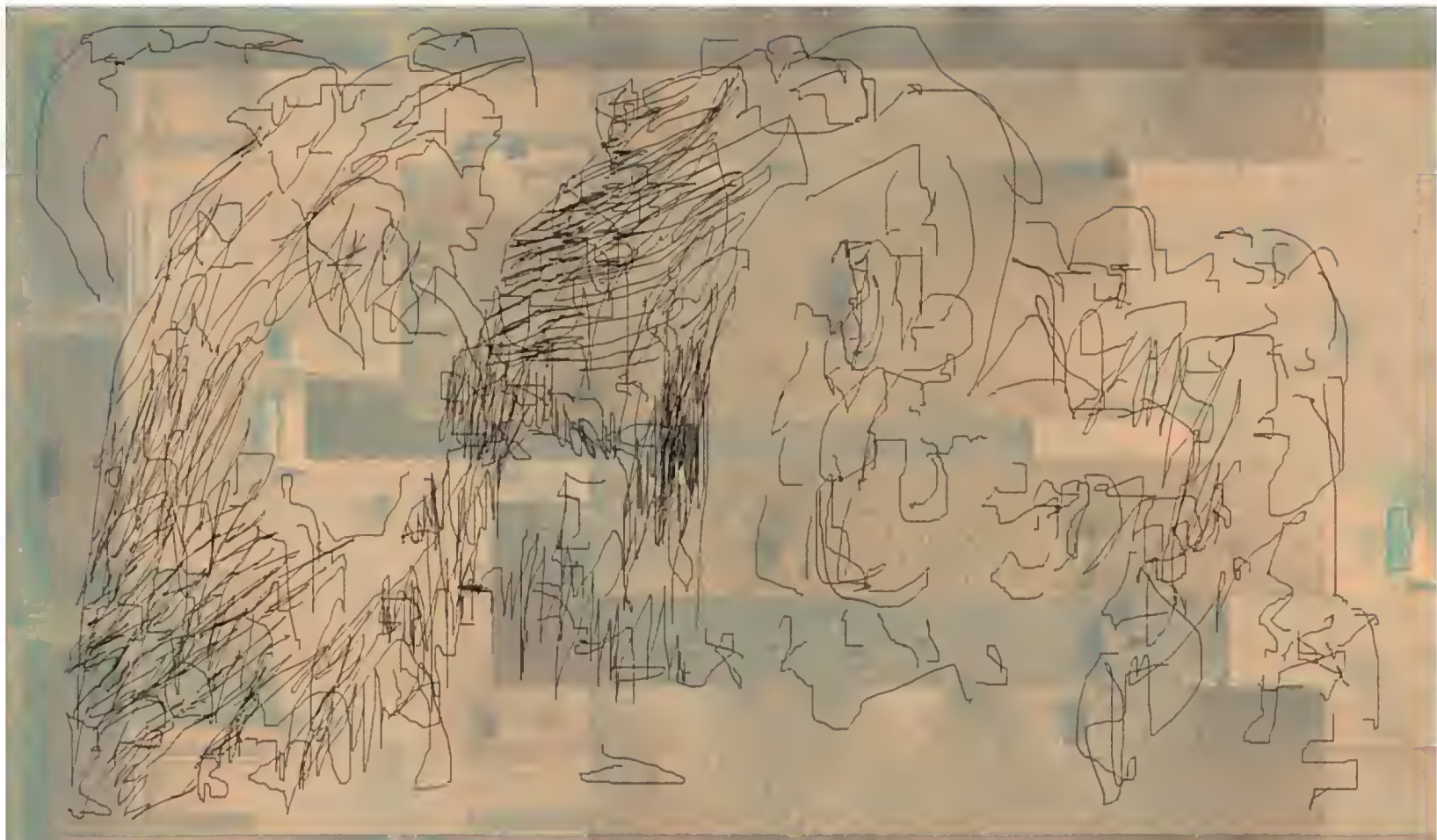


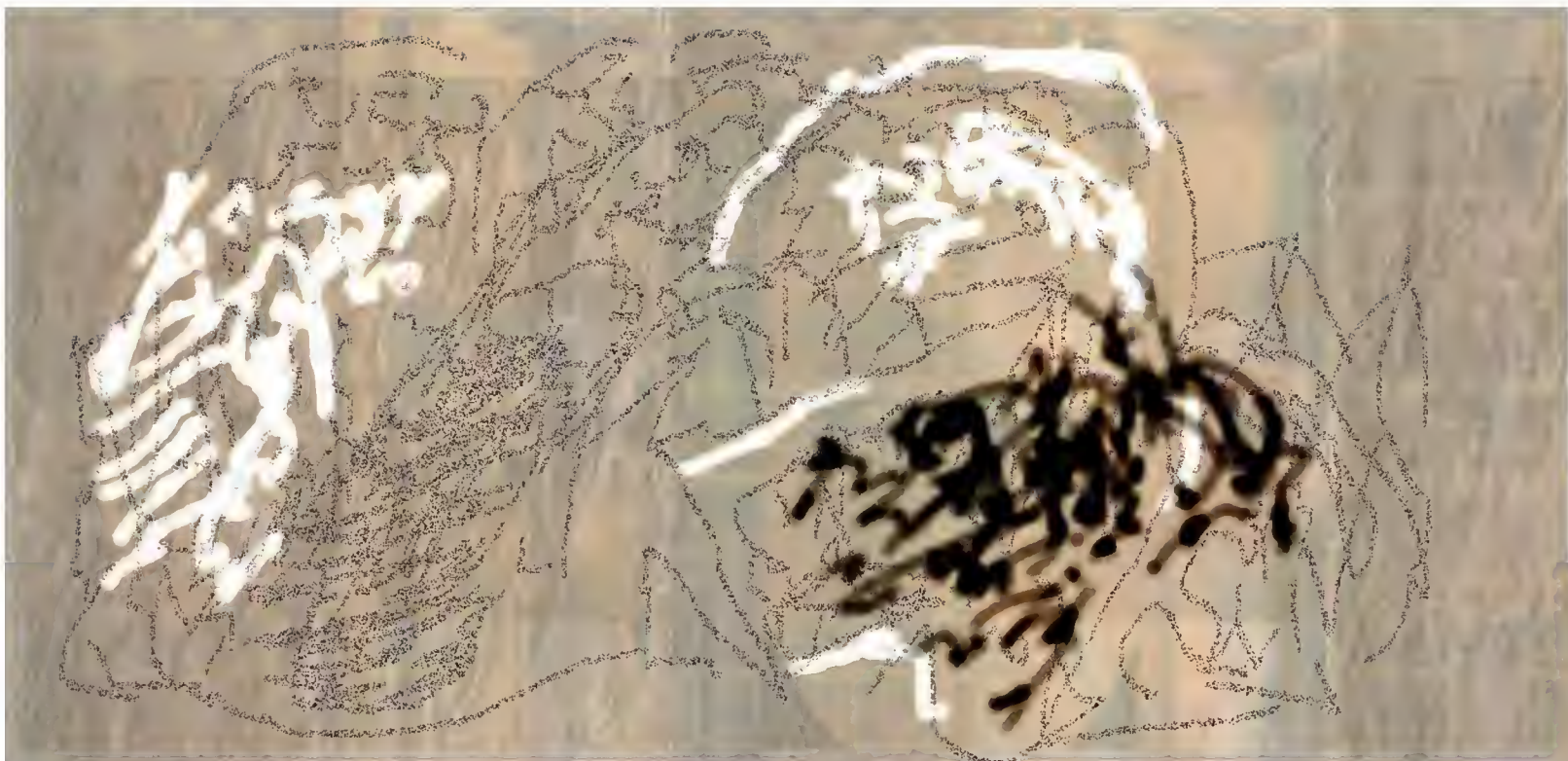


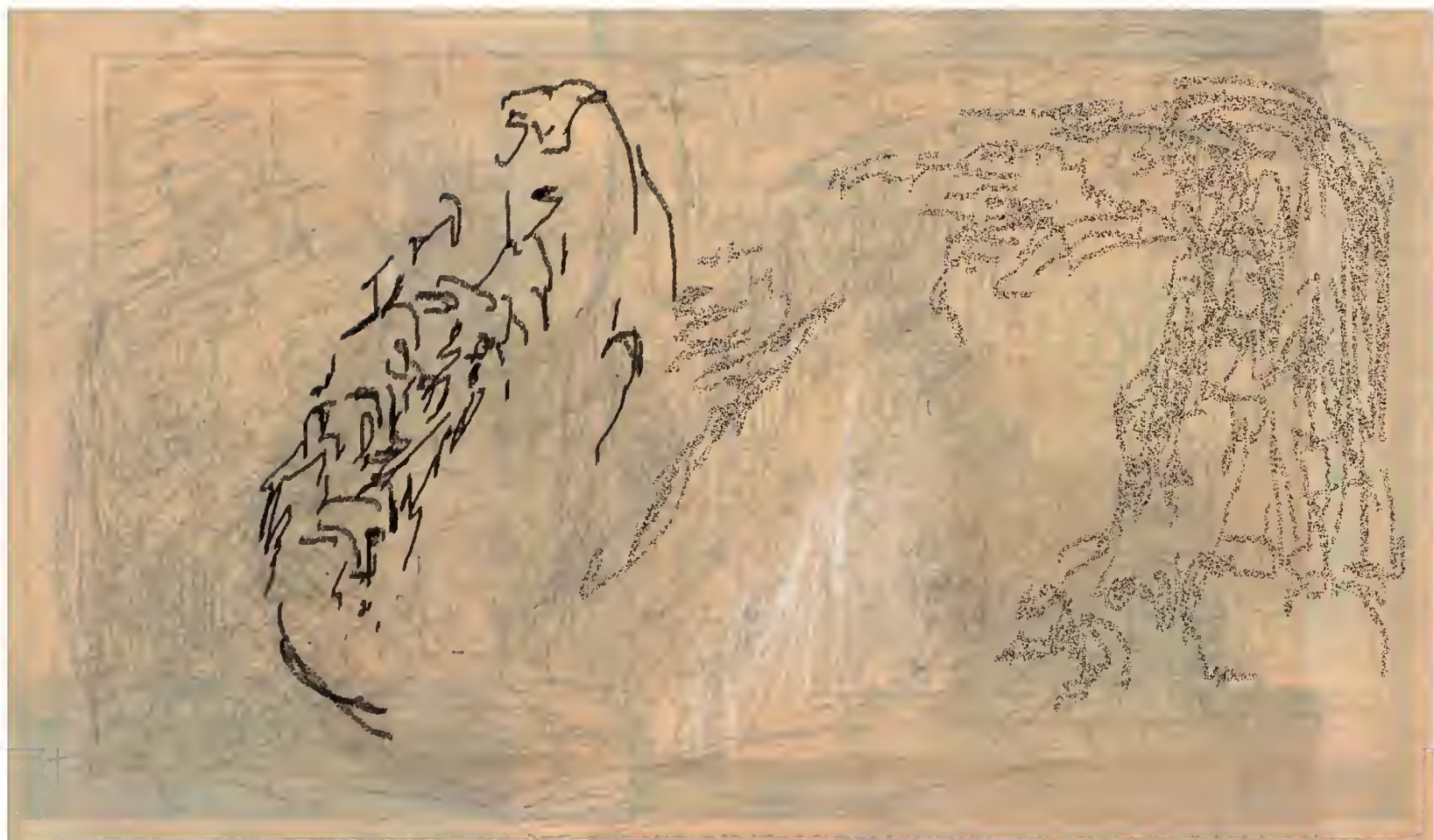




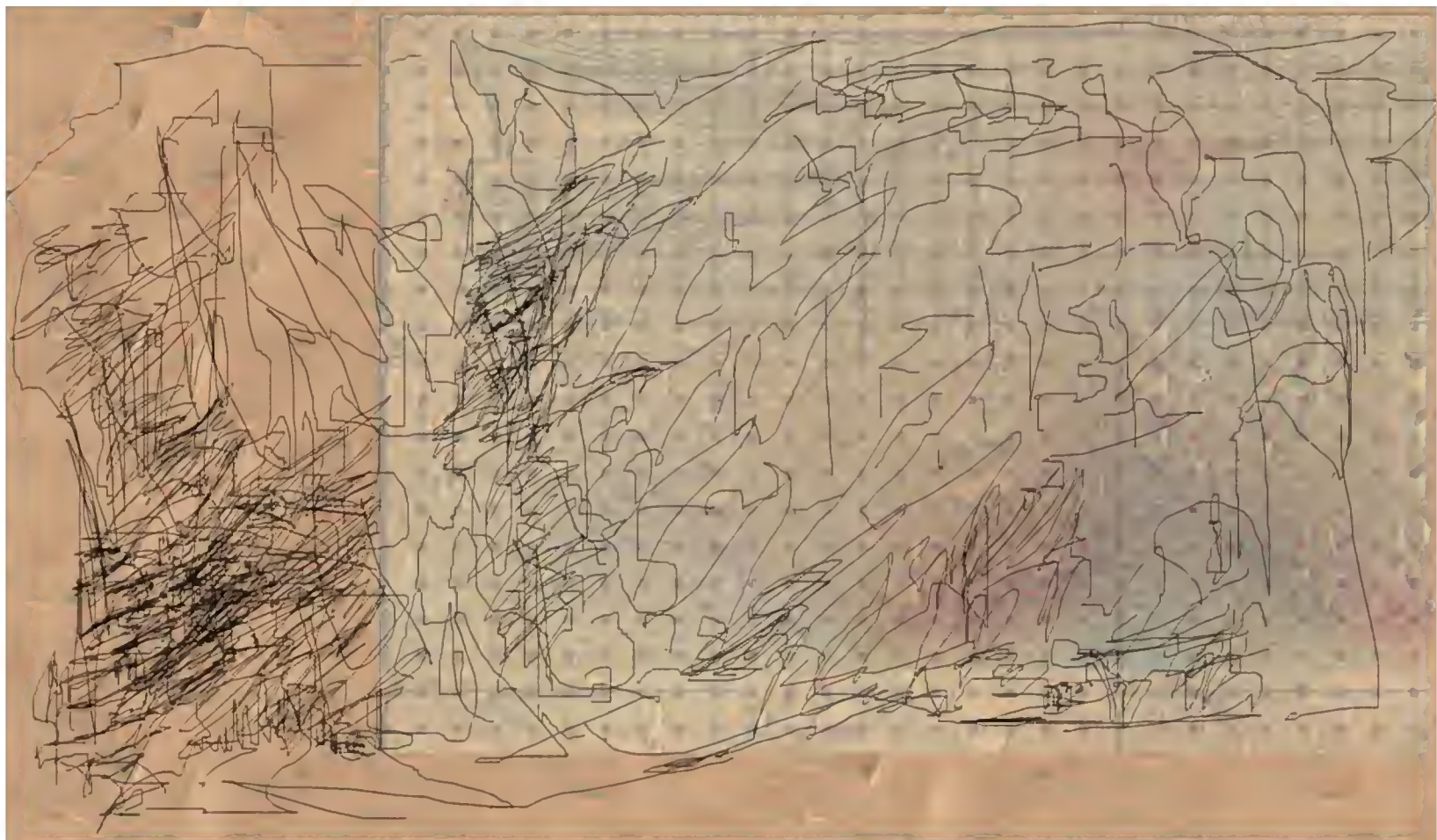


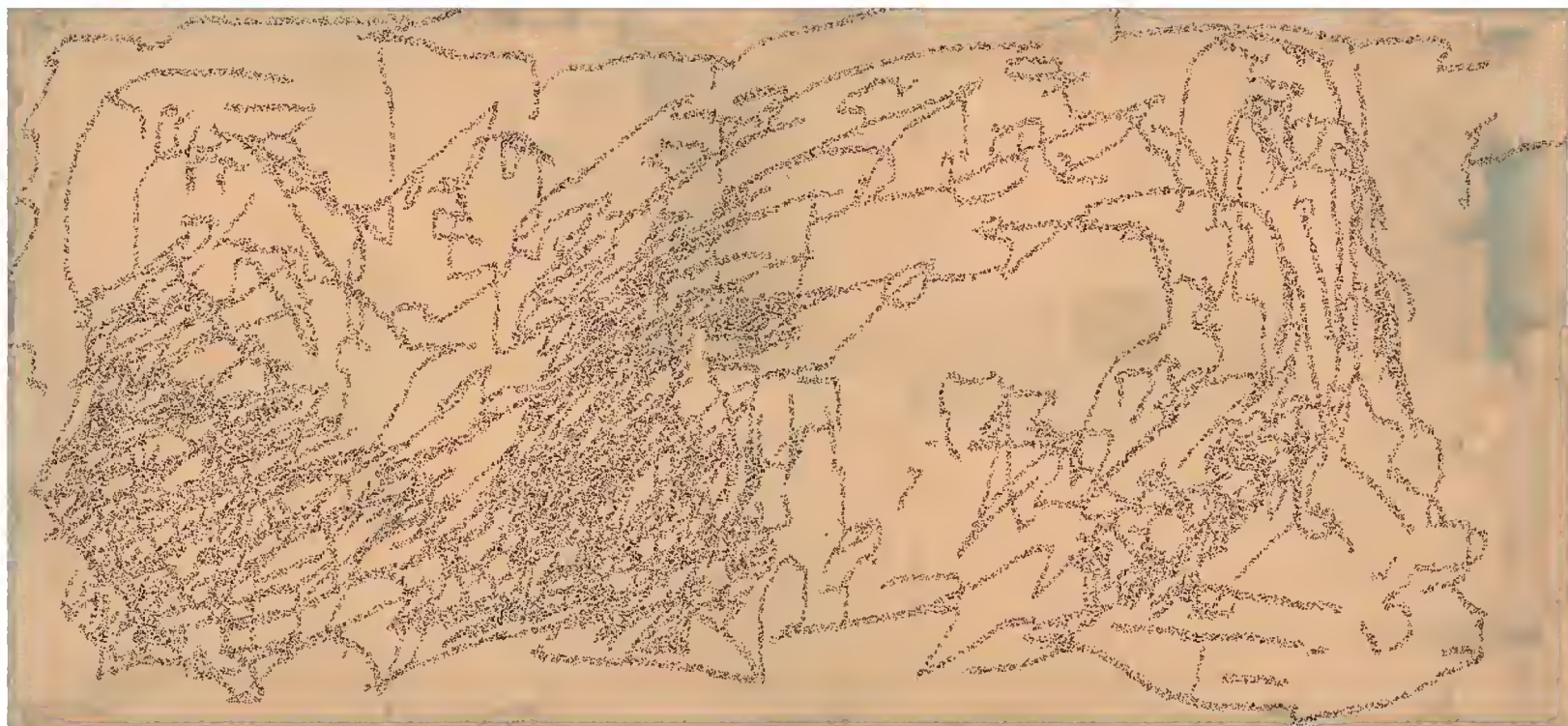


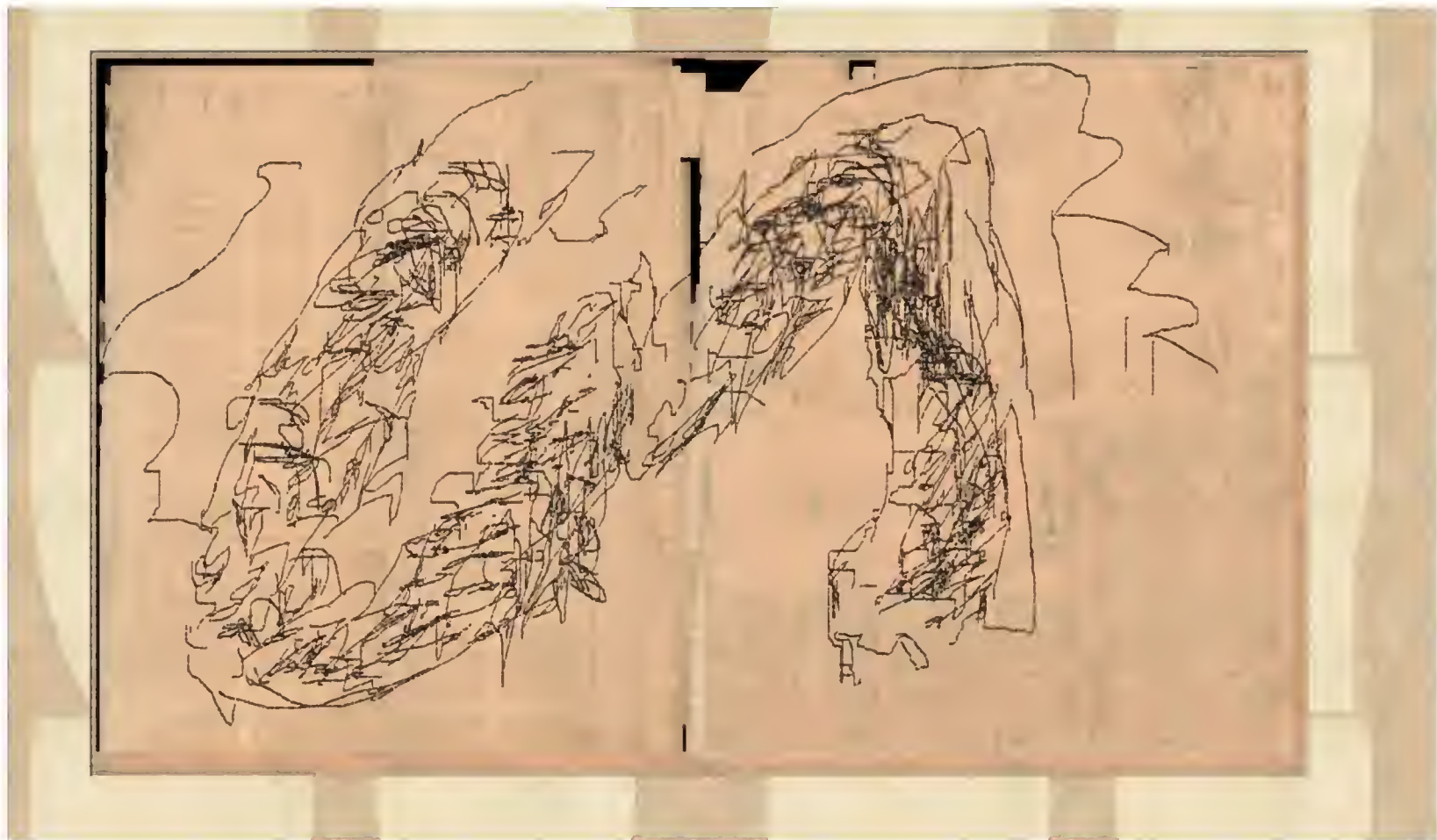


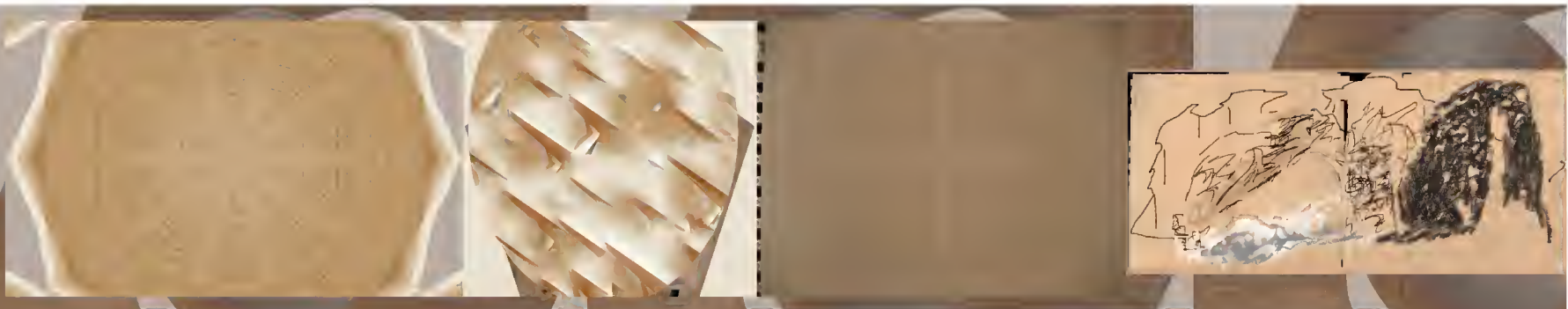


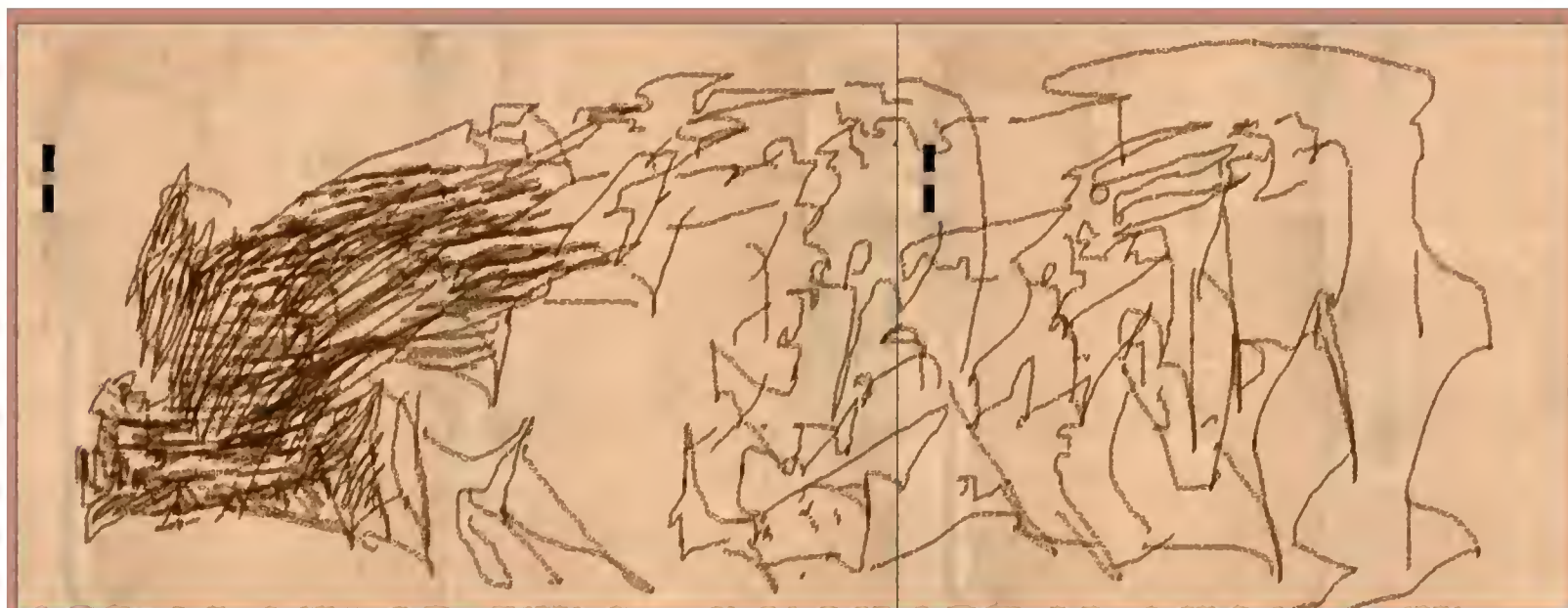












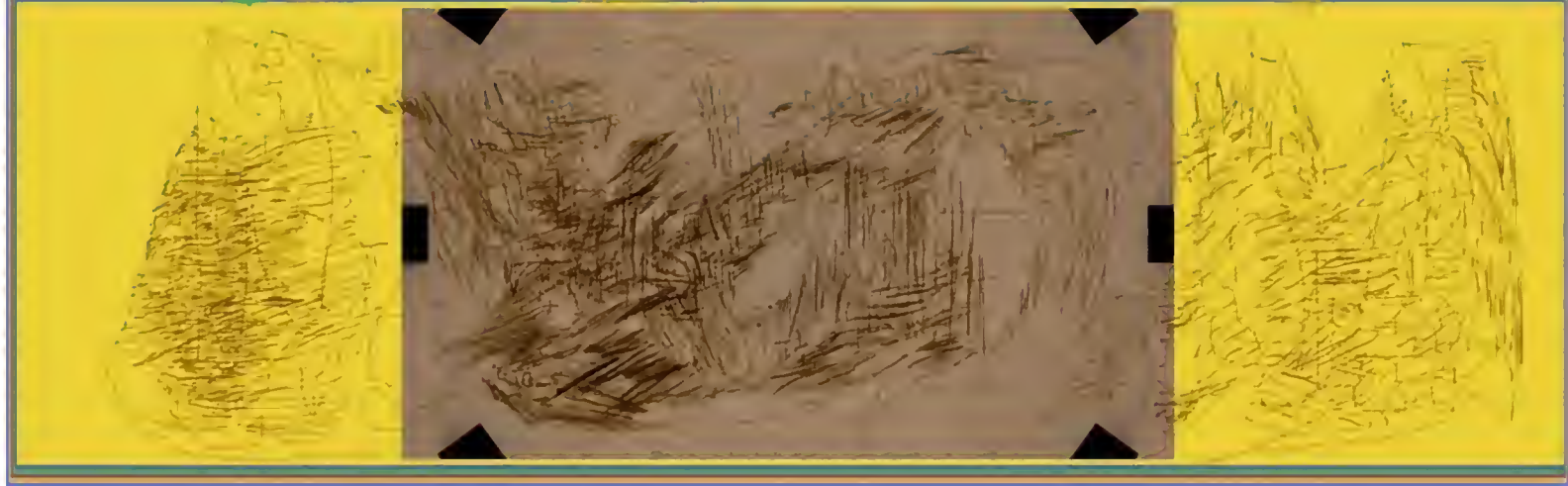
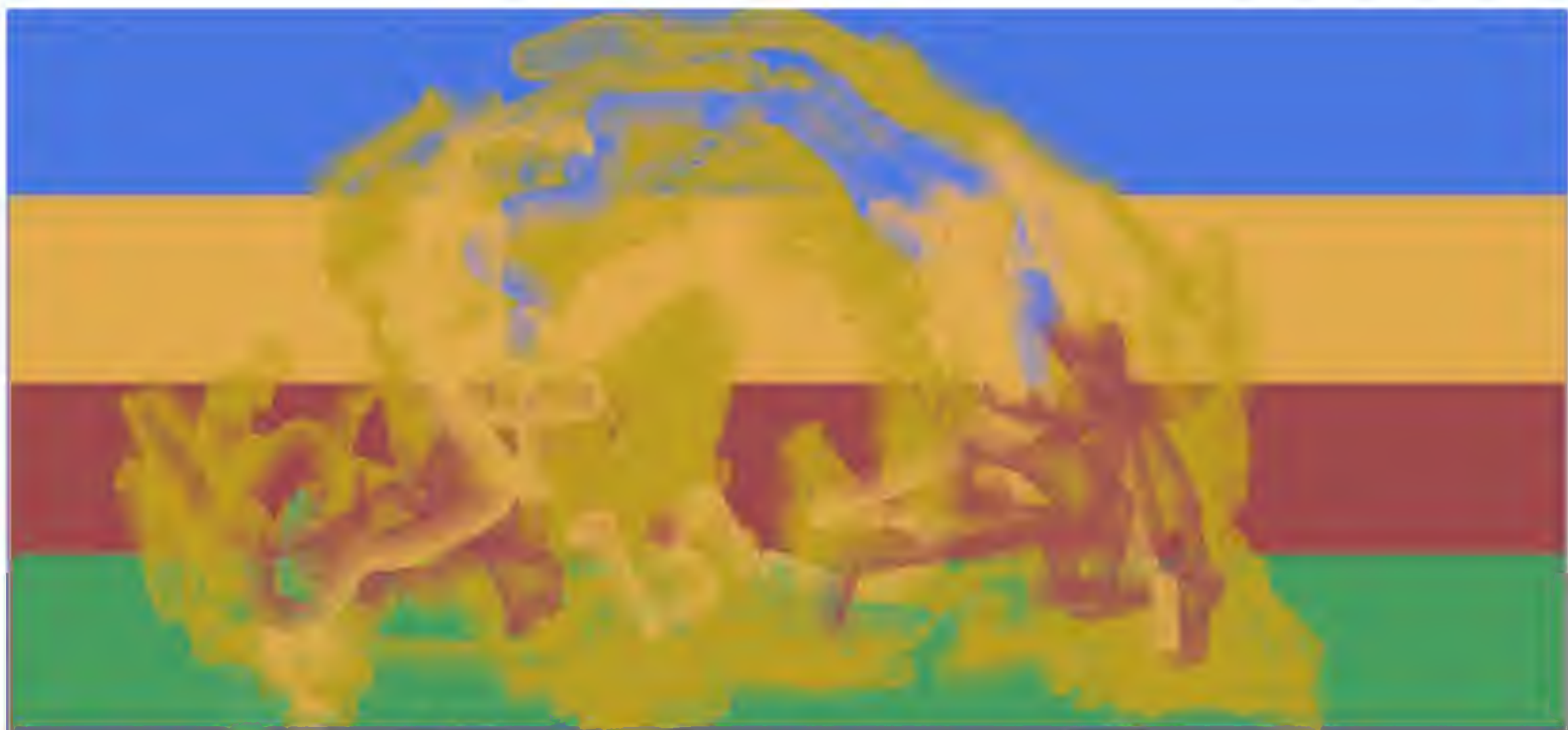


APPLE SQUARE 2



APPLE SQUARE I



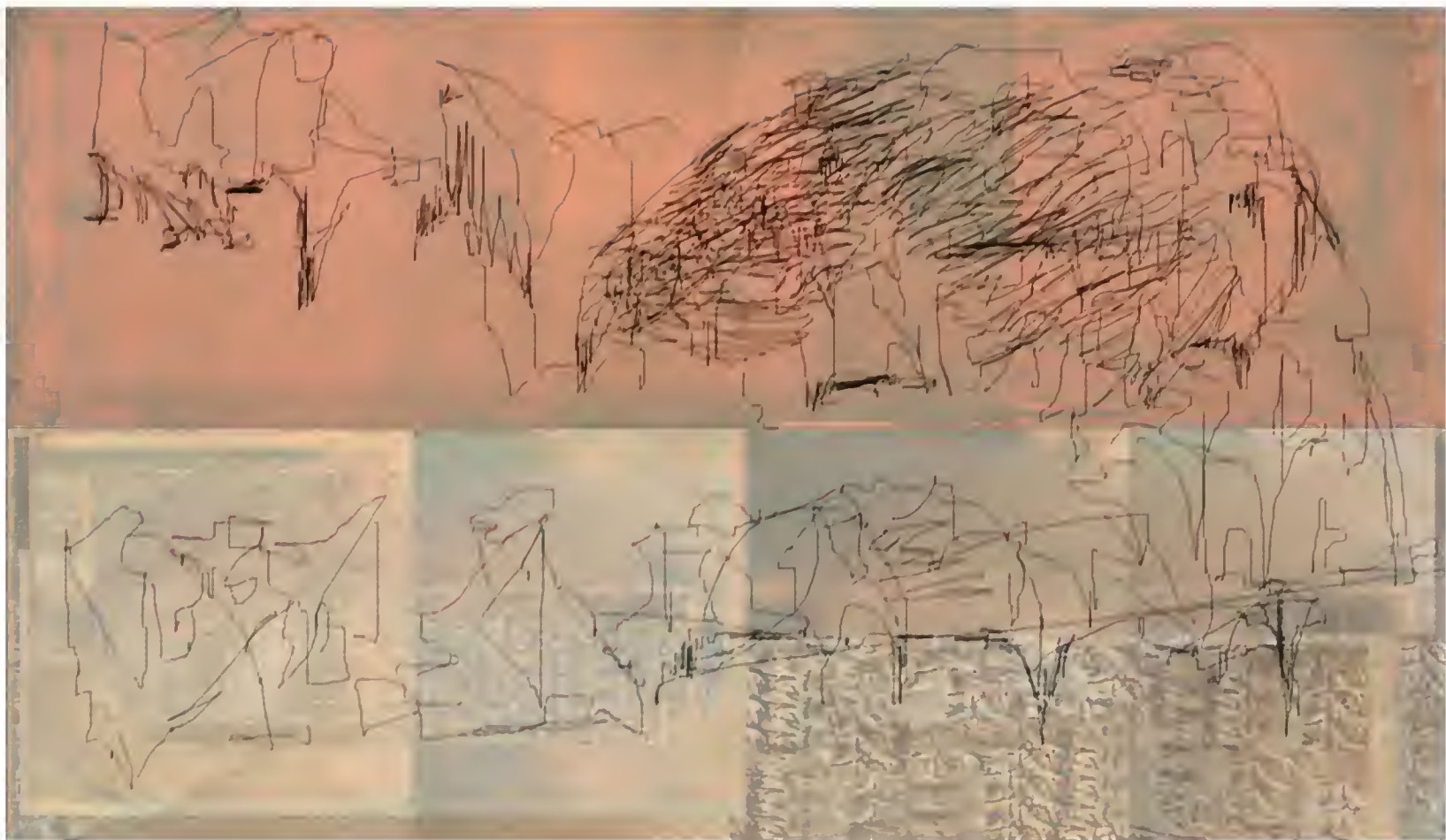


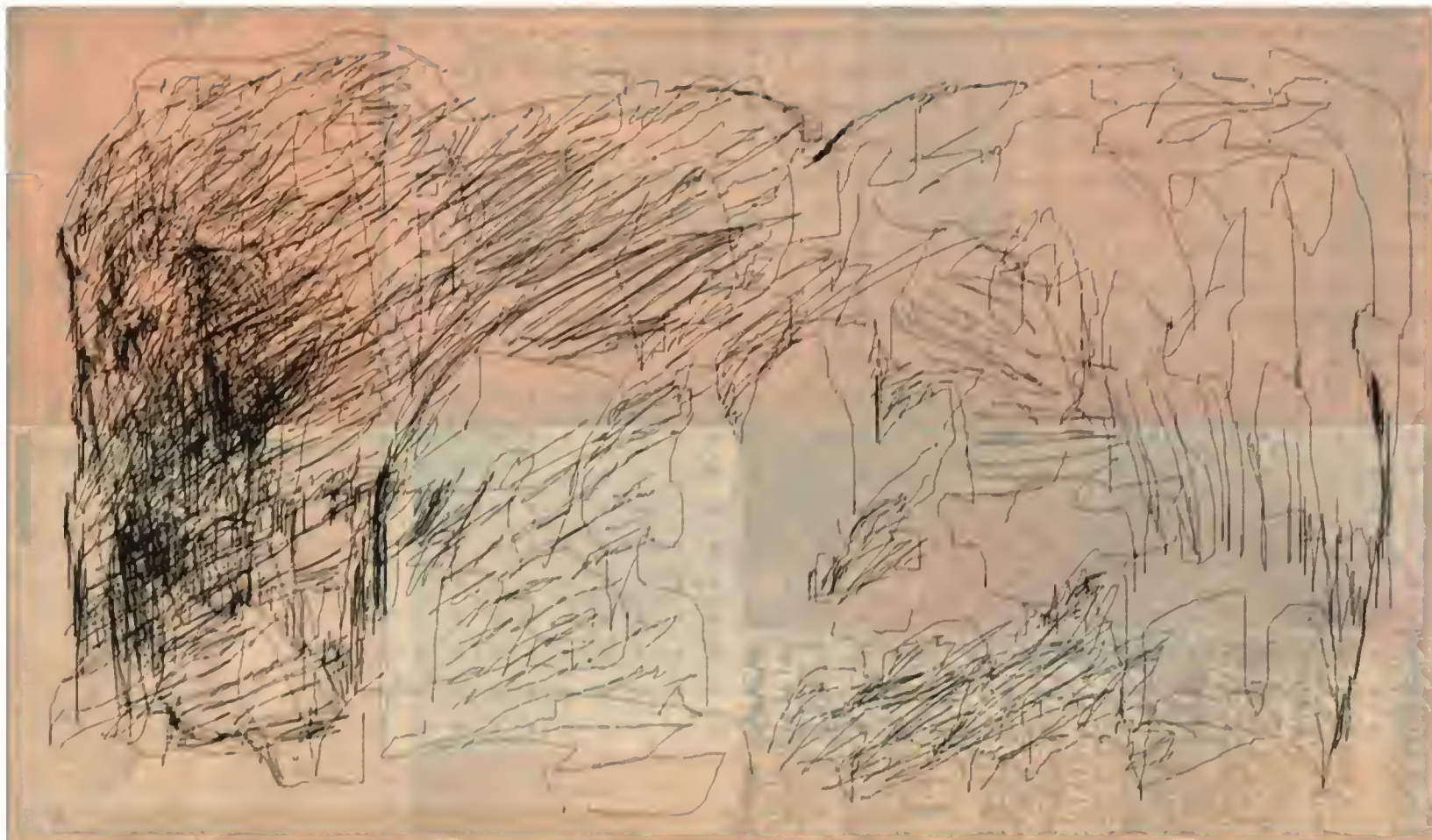


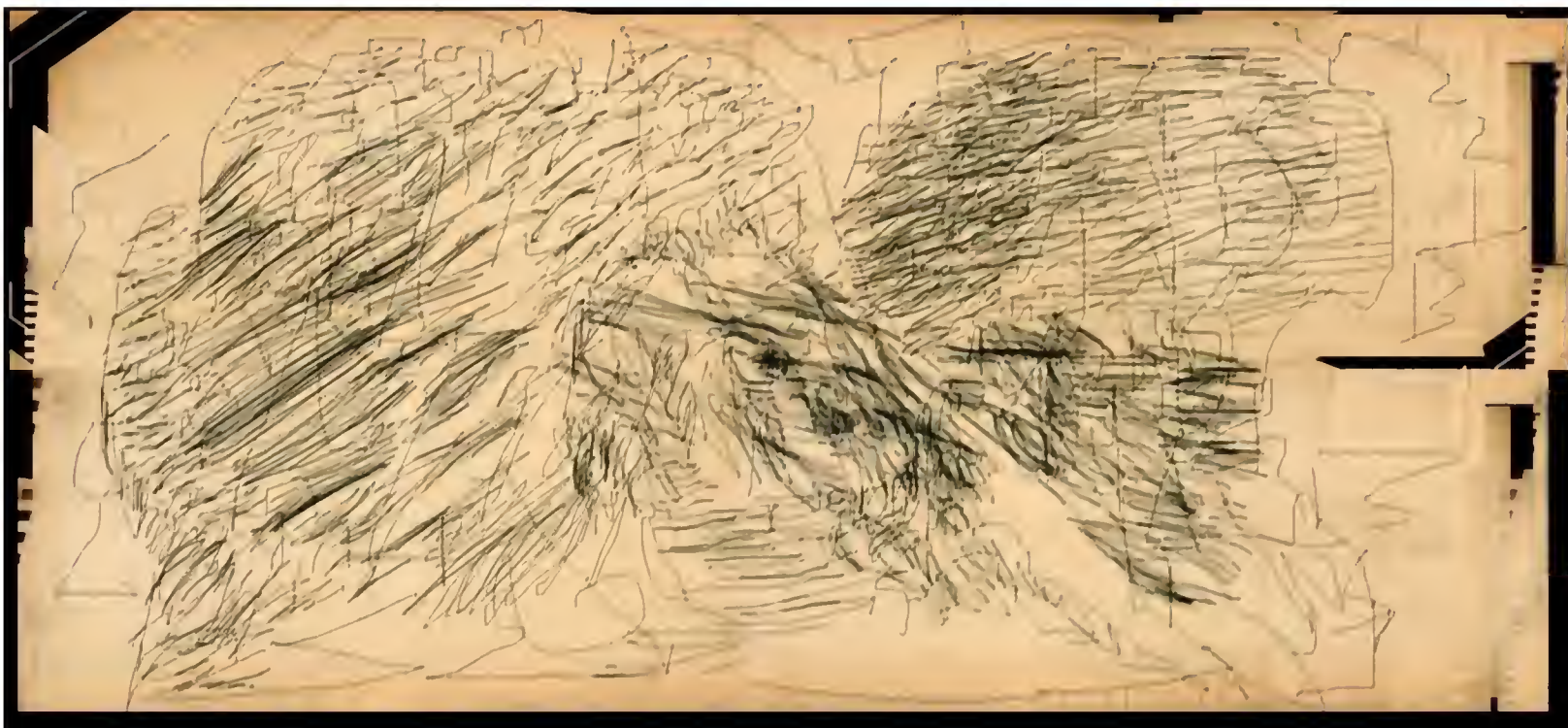


BRIDGE 1: DARK LIGHT



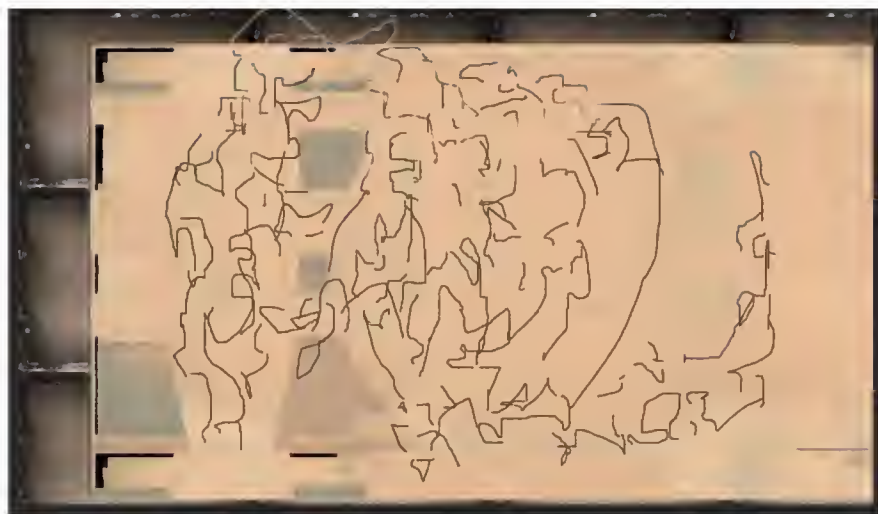














BRIDGE 2 FUTURE PAST TIME



D.K. ADIKE DEKLEINED MUSCULAR
ABSTRACTION



BRIDGE 4 ARTLESS ART



